# DOCTOR WHO MAGAZINE™

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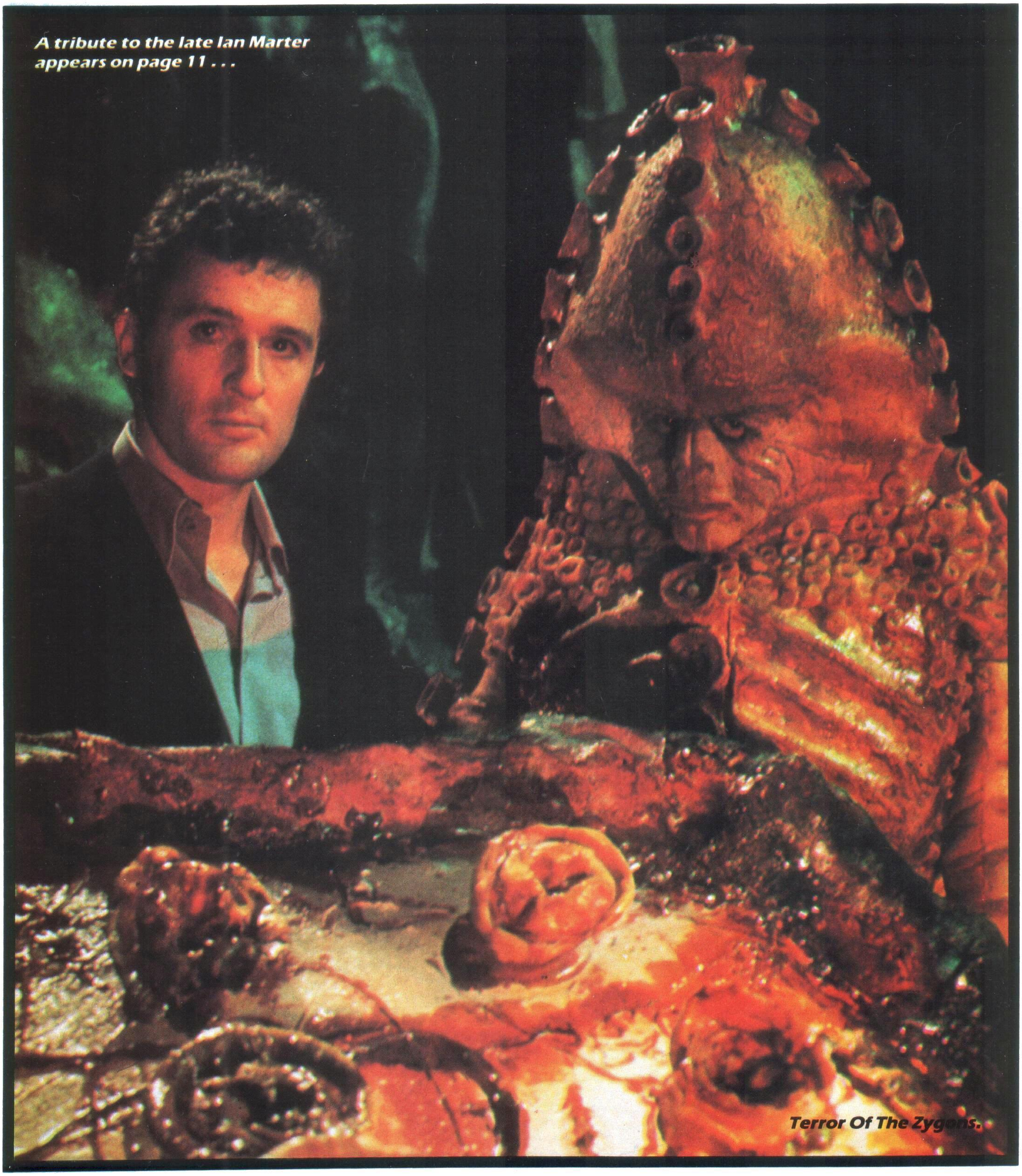
**INTERVIEW: PETER PURVES**

**ARCHIVES: ENLIGHTENMENT**

**FACTS, FEATURES & FICTION!**

DOCTOR WHO MAGAZINE

**A belated Happy New Year from all on DWM! As usual, we're looking back over the history of the programme, with an interview with Peter Purves, who played an early companion, Steven, in the Hartnell years. We examine Season 8, feature the Peter Davison story, *Enlightenment,* in Archives, and continue to update the Episode Guide with Sixth Doctor stories. As for the future – fingers crossed!**



*A tribute to the late Ian Marter appears on page 11 . . .*

*Terror Of The Zygons.*

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WE GO *NOW* — OR FALL *WITH* THEM!
?

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Editor: **Sheila Cranna**
Assistant Editor: **Penny Holme**
Art Editor/Design: **Steve Cook**
Production: **Alison Gill**
Advertising: **Sally Benson**
Adviser: **John Nathan-Turner**
Publisher: **Stan Lee**

**COMING NEXT MONTH . . .**
Ever wondered how the BBC works and how a *Doctor Who* script reaches our screens? Find out with our **Guide to The BBC!** The **Sixth Doctor Episode Guide** is concluded and ***Pyramids Of Mars*** is featured in ***Nostalgia.*** **Pennant Roberts** is interviewed and **Tegan** is featured in our ***Travelling Companions*** series. All this and more in the March issue of ***Doctor Who Magazine,*** **on sale 12th February.**

Also on sale from **Marvel**, the ***Doctor Who Magazine Winter Special*** (£1.10), featuring **the Tom Baker years** and also examining the changing face of **Gallifrey**, with an interview with Time Lords **Linda Bellingham** and **Michael Jayston.**

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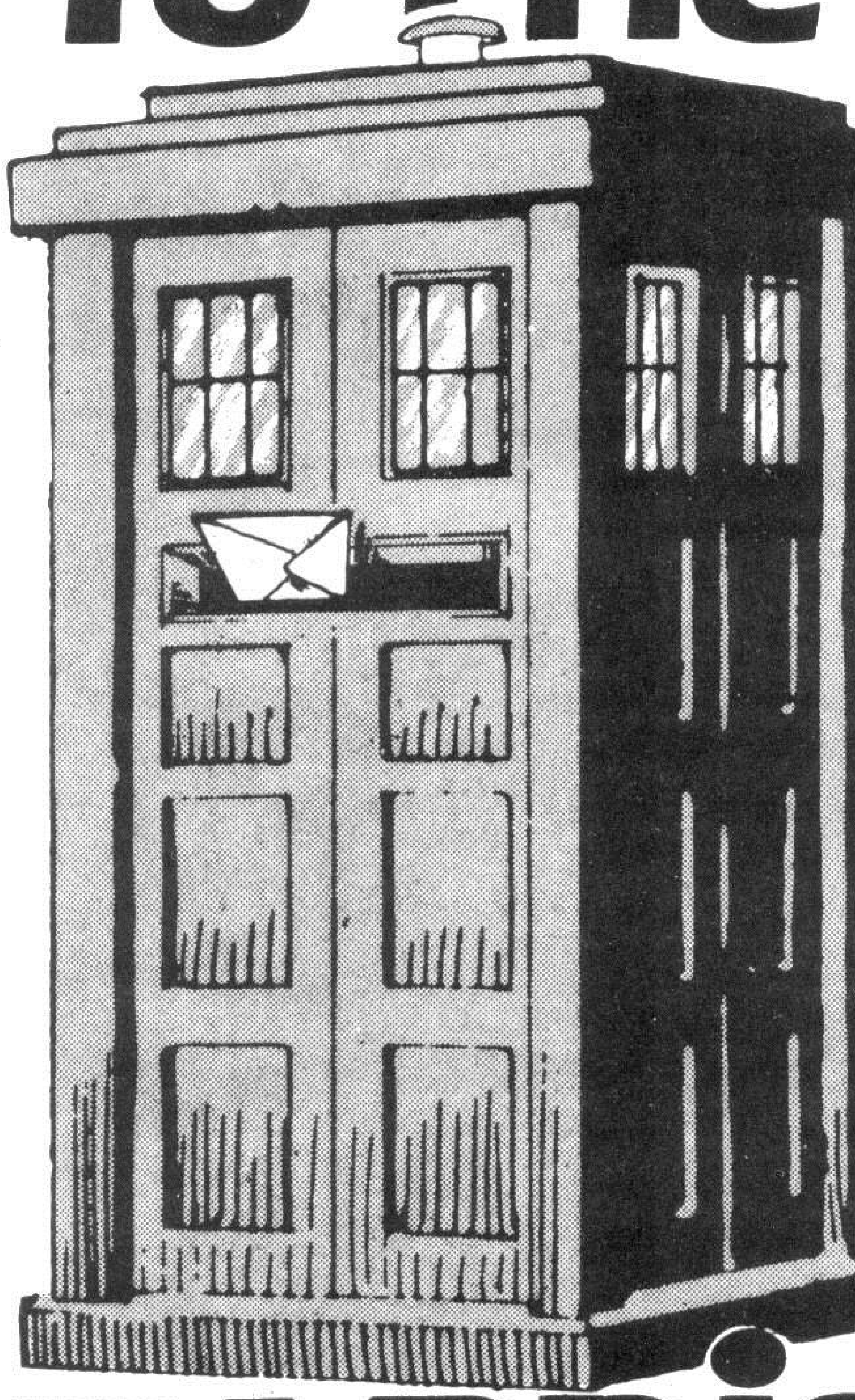
# To The TARDIS



**Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

## GREAT FUTURE

For the first time, the excellence of **DWM (issue 117)** has inspired me to voice my views. The variety of photographs is great, the *Salad Daze* strip very amusing (I loathe salads, and I love Lewis Carroll). The article on *Travelling Companions* is the best I've read in the magazine, vastly superior to the Fantasy Males/Females yawner, particularly for its honest approach and readiness to criticise where criticism is deserved.

As for the short story, *The Heat Seekers* **(issue 117)**, I find it hard to believe that Andrew Lowes is only ten. That is a fine piece of writing, and I strongly suggest he continues to write as much as possible. The only fault I can find with the story is that it ends rather suddenly, but I expect that's because he had to keep within a word-length. I foresee a great future for him.

*Neithan,*
*Havant,*
*Hants.*

## TECHNI-COLOUR

I don't buy the magazine because I am terribly enthusiastic about the present series (I'm not) or because I love all the interviews, features, photos and news it includes. I buy it for the story strip.

The eight pages illustrated by John Ridgway every month are the first I turn to, even if they are now (and for quite some time) stuck in the back of the magazine. And I must admit that, at present, I like what I find. The idea of alternating script-writers has worked quite well, though my favourite story so far is Jamie Delano's *Time Bomb*.

The present story *Changes* has produced some really nice ideas; though I can't help wondering if the next (Mike Collins' *Profits of Doom*) will be forced to feature Mel as a companion – a problem when you include the TV assistants in the strips – since I'd like to still be able to at least read the *Doctor Who* story strip without cringing at Bonnie Langford's character.

Before I forget, some rather belated comments on the **Collected Comics** No.1. Great. Wonderful. An excellent improvement on the previous reprinting of the early Dave Gibbons material and such a sight for sore eyes after the murderous "color" of the American material. Here the colour was sensitive and apt, highlighting parts of John Ridgway's artwork that I hadn't noticed in the original printings – which is surely what good colouring should do. Excellent. More please.

*Paul Cockburn,*
*Edinburgh.*

*Never fear Paul, Peri will continue to appear in the comic strip by popular demand, and because the strip has its own chronology, and doesn't follow that of the TV series. The excellent colour in the* **Collected Comics** *is by Gina Hart.*

## MISTAKE TIME

Well, just bought **Doctor Who Magazine No. 118** and thought you'd like some feedback.

*Read on Writing* was another good interview from Richard Marson, but I'd have appreciated perhaps just a little more on *The Troubleshooters*. It was mentioned so often that some younger readers may not have realised what the show was about.

The first of several mistakes appeared in *Gallifrey Guardian*. Martin Jarvis does not appear in *The Chase*. He appears in *The Web Planet* in the same season. I think you must be thinking of Hywel Bennett, as it was a very early TV appearance for him.

*Matrix Data Bank:* I must disagree with David Howe on one point, *The Two Doctors* does not take place between *Fury from the Deep* and *The Wheel in Space*. If memory serves me correctly, the stories continue directly on from one another, with Victoria waving goodbye at the start of *The Wheel in Space* on the scanner, and after the TARDIS' arrival on the Silver Carrier, Jamie is still obviously upset about losing her.

The start of *The Two Doctors* also has the Doctor stating quite clearly that Victoria has been dropped off somewhere studying calligraphy. This seems to suggest the episode could have taken place between two other stories. One possibility I think is between *The Tomb of the Cybermen* and *The Abominable Snowmen*. I've a feeling that *The Ice Warriors* is set directly after *The Abominable Snowmen*, as Jamie is somewhat dismayed to find himself in another snowy locale. The story could perhaps fit in twixt *The Ice Warriors* and *The Enemy of the World* or *The Web of Fear* and *Fury from the Deep*; so I believe, anyway. Does that reasoning make sense? I like your explanations for the other stories, though.

*The Three Doctors Archive* and *Fact File*: Aaaagh! Stephen Thorne did not play the title character in *Robot*. That was the other giant, Michael Kilgarriff! Thorne did go on to play the Kastrian Eldrad in Mayne's *The Hand of Fear*.

*Andrew Pixley,*
*Dore,*
*Sheffield.*

## SEAL STEAL

After reading in some earlier issues of the magazine about so-called 'improvised props', I was prompted to write this letter concerning the re-use of props as well as their appearance in different stories.

At present in Australia, we are being treated to a line of repeats from the Tom Baker era. While watching *Genesis of the Daleks* it suddenly struck me that the squarish Thal blasters were identical to the ones used in the Hartnell story *Galaxy Four*. I obtained pictures of the guns from the book cover and Archives pictures.

To spot another error, it appears that in *Revenge of the Cybermen* the Guild Hall of the Vogans is fully adorned with the seal of the High Council on Gallifrey. It seems that the wily old Time Lords have ripped the Vogans off for their seal, as it is only seen on Gallifrey *after* this story. I thought that the Gallifreyans had a lot of pride in their culture, so copying another planet's seal for their own private use is quite out of style!

*Nicholas Mellick,*
*Queensland,*
*Australia.*

## CHEATED

I feel we have been cheated by the new season. Oh, of course the special effects are superb, but programmes do not live on special effects.

John Nathan-Turner's words were, "When it comes back it's got to be sensational," and "I do promise a stunning set of episodes." I cannot bring myself to say that the Twenty-Third Season has been 'stunning' or 'sensational'. In fact it has been an exact repeat of last year.

*Earthshock* was sensational, and so was *The Caves of Androzani. The Mysterious Planet* episodes and *Mindwarp* had nothing, no style or much action.

There is too much humour. The Sil character is just about over the top this time.

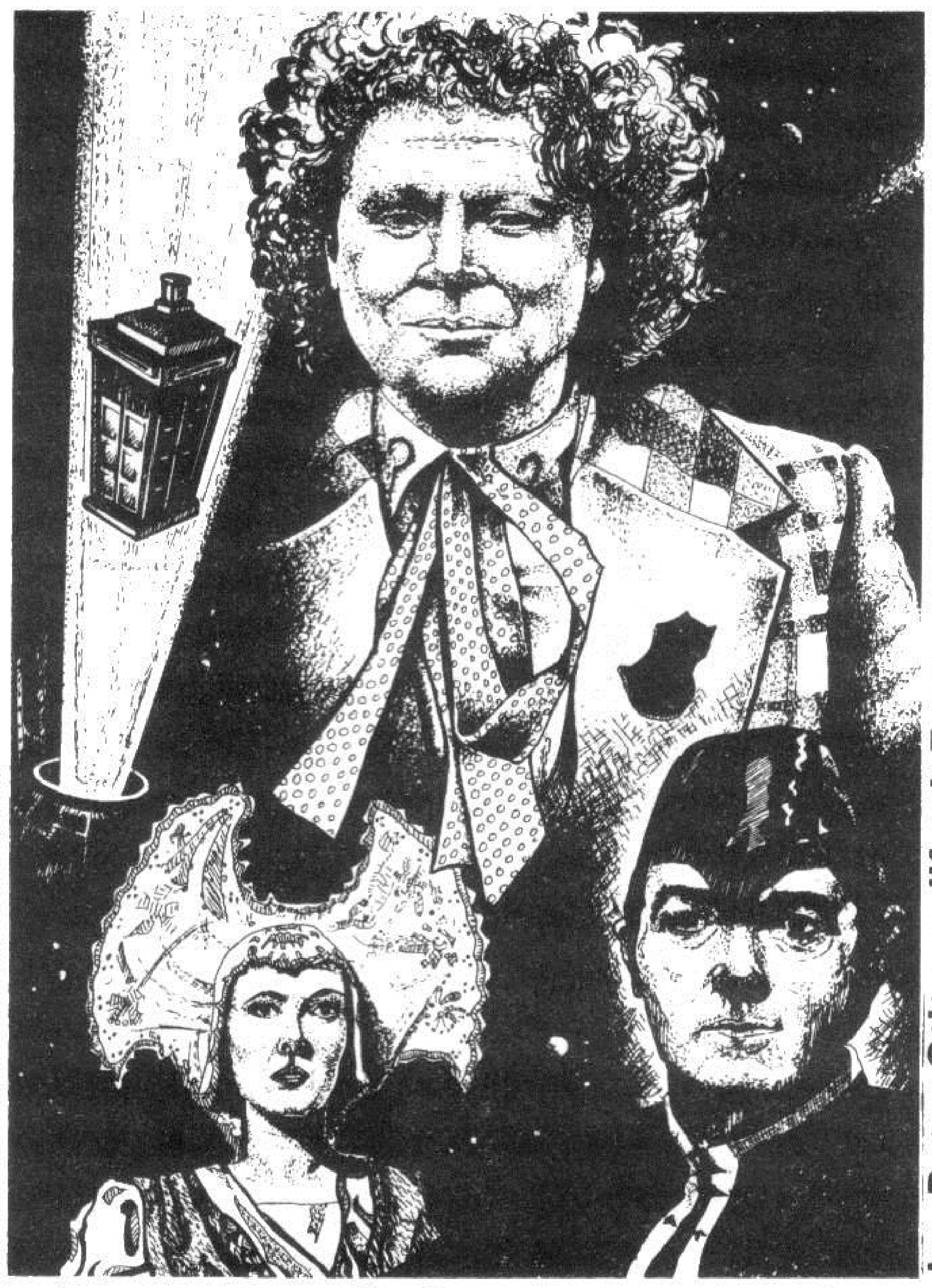
Although at the time of writing, we have yet to see Robert Holmes' co-written six-parter with Pip and Jane Baker, I must say that his last full story was very pale compared with *Talons, Caves, Spearhead* or *Pyramids.*

*Andy Whitworth,*
*Leigh,*
*Nr Manchester.*

## MAKING HISTORY!

I am a great fan of your magazine (despite the fact that it goes on sale here in the U.S.A. about a month late for each issue). *Doctor Who* is broadcast in the Washington, D.C., area weekly on Sundays, with one entire story being shown at a time.

I have chosen to write because of the unusual position I find myself in. You see, I am a high school History teacher and I use my classroom as an advertisement for the Doctor! I have posters and photos of all six faces of the Doctor on the walls. They are mixed in with the maps of the world and portraits of all the American Presidents. The students, many of whom have never heard of the Doctor, are immediately fascinated that a teacher would be so excited about a TV programme. Many then tune in to see what it's all about. You would be surprised at the large number of *Who* fans I now have around the school.


by Peter Stitson, Ilford, Essex.

I was recently fortunate enough to meet Colin Baker at a convention and I informed him that he, along with his five regenerations, hangs among the Presidents. He got quite a charge out of that! He was curious to know if that meant more young viewers. I reassured him that it did indeed. Photos I took of him, along with his autograph, have been the hit of my classes. To my surprise, some parents have stopped by to chat about the show and its stars. One teacher of English has informed me that she, too, is an expert on the Doctor.

So you see, *Doctor Who* has truly added an interesting facet to life at John F. Kennedy High School in Silver Spring, Maryland!

*Arthur F. Bescher,*
*Silver Spring,*
*Maryland.*

## TEDIOUS AND BLAND

I have been an avid reader of **DWM** since way back in the 40's issues. However, only now have I felt the need to write in and make my viewpoint known.

To put it bluntly, what is **DWM** coming to? Where is the freshness which during Jeremy Bentham's time made the magazine such a good read? The thing that annoys me the most are those tedious and bland features like *At the Eleventh Hour* and *Myths and Legends*, which seem to have the sole purpose of grouping as many stories together under one category as possible and then summarising their plots in the briefest way.

Also I do wish you would get your facts right! In the article *The Daleks* in **issue 118**, Philip Dickson (whoever he is) writes that Terry Nation was going to market the Daleks in the USA, 'based on the popularity of the two . . . feature films' there. RUBBISH! The two films, as any fan knows, were totally unsuccessful in America. Anyway, do your readers really want yet another summary of Dalek history?

Admittedly, some areas of your magazine are interesting, the previews for example, but really, the title to the Letters page is the least of your problems! Is this really the best you can do? Come on **DWM**, pull your socks up!

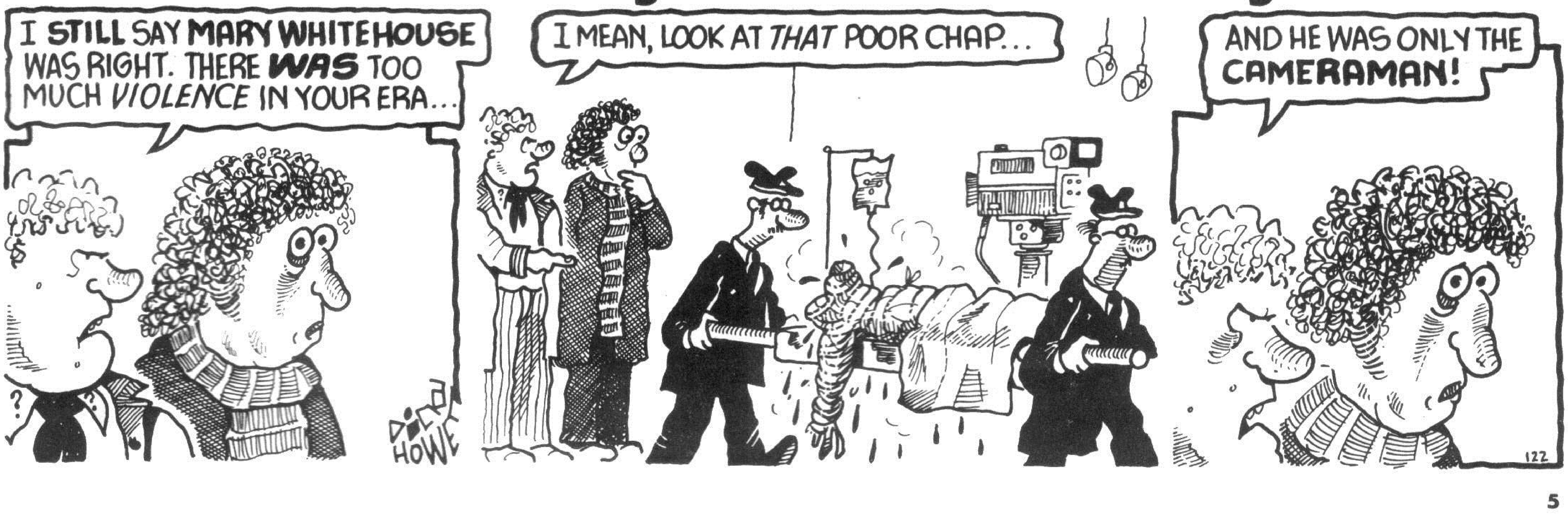
*Robert Williamson,*
*Adel,*
*Leeds.*

## BRIEFLY

. . . I suppose the new series is okay, but I was expecting more after such a long wait. The story was okay, but some of the acting! That awful Dibber and those people at the stoning; more like a rehearsal for *Play School.* It certainly wasn't Colin's fault, he is already my favourite Doctor, and it was great just to hear his voice again. I think it was the new theme, I was expecting it to burst out of the screen, and instead it just whimpered. It is okay as incidental music, quite nice really, but it lacks impact.

*Barry Parton,*
*Barnsley,*
*S. Yorkshire.*

# DOCTOR WHO? by Tim Quinn & Dicky Howett


I STILL SAY MARY WHITEHOUSE WAS RIGHT. THERE WAS TOO MUCH VIOLENCE IN YOUR ERA...
I MEAN, LOOK AT THAT POOR CHAP...
AND HE WAS ONLY THE CAMERAMAN!
DICKY HOWETT
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# Peter Purves

Photo – Steve Cook

## INTERVIEW

**Of the many companions who appear in *Doctor Who,* few go on to win fame or fortune. Peter Purves, who played Steven in the Hartnell era, seemed all set to meet the fate of the majority, until he was chosen as a presenter on *Blue Peter.* Richard Marson talked to him about *Doctor Who* and life after.**

Peter began by describing how he discovered the desire to be an actor. "I went to a private junior school and they used to encourage us to act. From the age of about seven, we used to do a proper play at Christmas. They were probably awful, but I have really good memories of them. As I always got good parts, I must have been an extrovert.

"By the time I was ten, I had decided to be an actor. I then moved up to my parents' house in Barrow-in-Furness after finishing at boarding school, to spend a year at a grammar school to finish off the 'A' levels I couldn't be bothered to get. I thought, 'If you want to be an actor, who needs 'A' levels?'

"During the school holidays, I auditioned at the local rep. and they employed me. To get out of National Service, I went to Teachers' College, and was president of the drama society there. I was then committed to teaching for a year, but I used to hang around at rep. during my breaks and eventually got a two-year job in rep. at Barrow-in-Furness. I did some touring, living out of a van and sending the money back to London, where my wife was expecting a baby.

"That Christmas I got a job in the chorus of the Palladium, in a show called *The Man In The Moon,* mainly on the basis of my singing. I was no Aled Jones, but I'd trained as a boy soprano and I'd been in a rock group at Teachers' College. That over, I did all the standard series that were around then – *Court Martial, Redcap, Gideon's Way,* in bit parts.

"Then I got a lead in a play by Allan Prior, called *The Girl In The Picture,* directed by Alvin Rakoff, who's the husband of Jackie Hill. It was billed as introducing Nicola Pagett and me, but it was still a struggle to make ends meet, because it wasn't until a few months later that I got my next lead in an episode of *The Villains.*

**"I was desperately broke and then I heard they were looking for people to play giant insects in *Doctor Who.*"**

"This was again followed by no work. I was desperately broke and then I heard they were looking for people to play giant insects in *Doctor Who.* I went and saw the director, Richard Martin, and he said, 'No, I saw the play you did and you're far too good for this, so I'm not going to let you do it.' That wasn't what I wanted to hear – I thought, 'Give me the thirty quid and I'll be happy,' but he did promise that he'd written things down by my name and that if ever there was a part to suit me, he'd cast me. I took this with a pinch of salt, as one does, but then he offered me this American hillbilly in another *Doctor Who, The Chase.*

"I wouldn't necessarily have thought this was ideal for me, but I do remember when we first met saying that I loved doing different accents, so maybe that's why. I did it and enjoyed it – it was very much a cameo. I watched it and enjoyed it, thinking it was really quite funny for what it was. Having literally just finished the scene, I was approached on set by Verity Lambert and Dennis Spooner and they said, 'Don't rush away, please come and have a drink afterwards,' – and they offered the part of Steven to me that night. I had a meeting with Dennis Spooner the following week and Dennis had thought the character through very carefully.

"I thought Steven looked smashing, a really good idea and we tried to find some sort of quirky thing for him to have, ending up with this panda mascot that he carried about with him, though it could just easily have been a pair of red spotted underpants! I said, 'Can he be argumentative? I don't want to be a 'Yes, Doctor, No Doctor' man. If he's supposed to be a space pilot then he's clever, he might be brave and he's obviously worked things out for himself, so he's not a yes-man. He could be a considerable asset to the Doctor.'

"Dennis said, 'Yes, of course,' and in that first episode Steven was a bit tough, so I thought, 'Great, this has got potential. When the writers get to know who the character is, they're going to write him really well,' the next story was fine, it was by Dennis and it was good, all about The Meddling Monk. Then we got into the script meeting for the next story, *Galaxy Four.* It was here that the tribulations about Steven started.

"I looked at the script and said, 'It's a bit wet, isn't it?' I wasn't very pleasant, I must admit, to William Emms, but, for goodness' sake, my character didn't appear in the script! He was in the story, and he said lines, but he wasn't there. I feel sorry for William Emms, as it wasn't his fault, but it wasn't my fault for misconstruing it, either.

"Apparently, he'd not been told that Bill Russell and Jackie Hill were leaving and the plot depended on Jackie Hill being trapped by the Drahvin ladies. You can't alter the basic plot that near to shooting, so I got lines like, 'No, no, please!' which I'd never have said. That was the start of the disillusion and with few exceptions Steven Taylor, the character as designed by Dennis Spooner, never appeared again. That didn't reflect on the actual stories, some of which were very good. There was a bit of him, I suppose, in the Huguenot one, and he was a little bit heroic in *The Trojan War.*

**"They'd decided that the Doctor was absolutely *the* character and perhaps the companions should have less of a role."**

"You see, they'd decided at that point that the Doctor was absolutely *the* character and perhaps the companions should have less of a role. I think it was a mistake and I think the show was better before I joined it – it had a genuine style that was lost. Going on a bit, I thought Pat Troughton was smashing, but for me Bill Hartnell was the Doctor – I'm not saying he was the greatest actor in the world, but he was interesting the whole time.

"I got on extremely well with Bill, one of the few people who did. For some reason he liked me. He was actually terribly conscientious – he used to get very irritated at people not getting things right. And if they didn't get them right first time, or possibly before, he got upset. He was very much the perfectionist and as he used to get lines wrong all over the place, he'd get angry with himself, which resulted in tempers at other people. I consider myself to be a similarly painstaking – I do care about getting it right, I want it to be right. I think he probably got that fellow feeling from me – he knew he could moan to me and I'd listen.

"On occasion, I kept him ever so sweet when he might have got upset, and I think we worked well together. I remember saying to him, 'You know one of the best cameo performances I've ever seen was you in the film, *This Sporting Life.*' We talked about that for a bit and then he told me he nearly didn't get the part. He wasn't arrogant – he had all the insecurities ▶

*The Time Meddler.*

◀ and frailties actors have."

Peter described some of his favourite *Doctor Who* memories. "The Toymaker one was, without a doubt, the best. I thought it was a super story and had all sorts of clever things in it. I used to enjoy our casts – Adrienne Hill, Jean Marsh, both smashing girls. Jean was lovely, she had a great sense of humour, was bright, bubbly and highly intelligent. Peter Butterworth was a dream, a witty man who worked well with Bill. Then there was Max Adrian on *The Trojans*. That was quite a stylish one. In rehearsal, Bill was having a few problems with his lines and Max had to say, 'Come in, Doctor. Sit down and have a ham-bone.' When we did it, though, he said 'Come in, Doctor. Sit down, ham, and have a bone.' We all creased, and Bill took it very well, considering!

"I'm quite proud of the fact I was in *Doctor Who*. I didn't enjoy the job, because the part wasn't worth playing, which is an awful thing to say and sounds arrogant. But I enjoyed the people. When I think back, I enjoyed it much more than I thought I did. I enjoyed it when Verity was there, because I felt she thought I was really good, but after that it died and I got very depressed.

"It's a horrible feeling when you've worked with people for a length of time and you think you've done it to the best of your ability and haven't stepped on anyone's toes, but, at the end, you're still left feeling, 'What have I done wrong?'"

**"I hated working with the Daleks. I thought they were a great design . . . but they were done to death . . ."**

Peter, like Jon Pertwee, has an aversion to the Daleks, and names *Galaxy Four* as the least favourite of all his stories. "I hated working with the Daleks. I thought they were a great design, and fine for their first two appearances, but they were done to death and became naff in the extreme. I hate mechanical things, anyway. Besides, we all liked the costume ones best – I loved the Huguenot one, for instance, which again had a very good cast indeed. David Maloney was the PA, a smashing guy, and Paddy Russell was super as director. It all gelled together rather nicely.

"While I liked the Drahvin one, I hated it at the same time. I was so new to the show, so keen to be successful in it, and make it work, and it was such a disappointment. I have very mixed views – it was wonderful and horrible at the same time."

What about the producers who took over after Verity Lambert moved on? "John Wiles was extremely pleasant, but the tense nature of television got to him and he couldn't cope with people laughing on the set. He thought it was an insult to him, which, of course, it wasn't. It was unprofessional to laugh, but it's quite standard to relieve tension. It was a shame, really.

"I remember in the long Dalek one, there was a scene with Peter, Bill and me, and I can't remember what caused it, but we broke up. Twice. And I think I said something out of turn. If you've ever seen the second *Quatermass* film, you'll know at the end this guy comes out of a refinery or something, and comes down this metal staircase, going black. There was exactly the same kind of metal staircase leading from our gallery, and John Wiles came out on to it, only he wasn't going black – he was going red, with fury! This made us laugh even more and he went bananas. Now, doing my own videos, I appreciate his viewpoint.

"I didn't have a rapport with Innes Lloyd, I don't know why. I think he was a much more serious man than me. I love his work and wish I'd still been an actor and could have been involved, but I don't think he rated me as an actor. I always thought that was one of the

*The Massacre.*

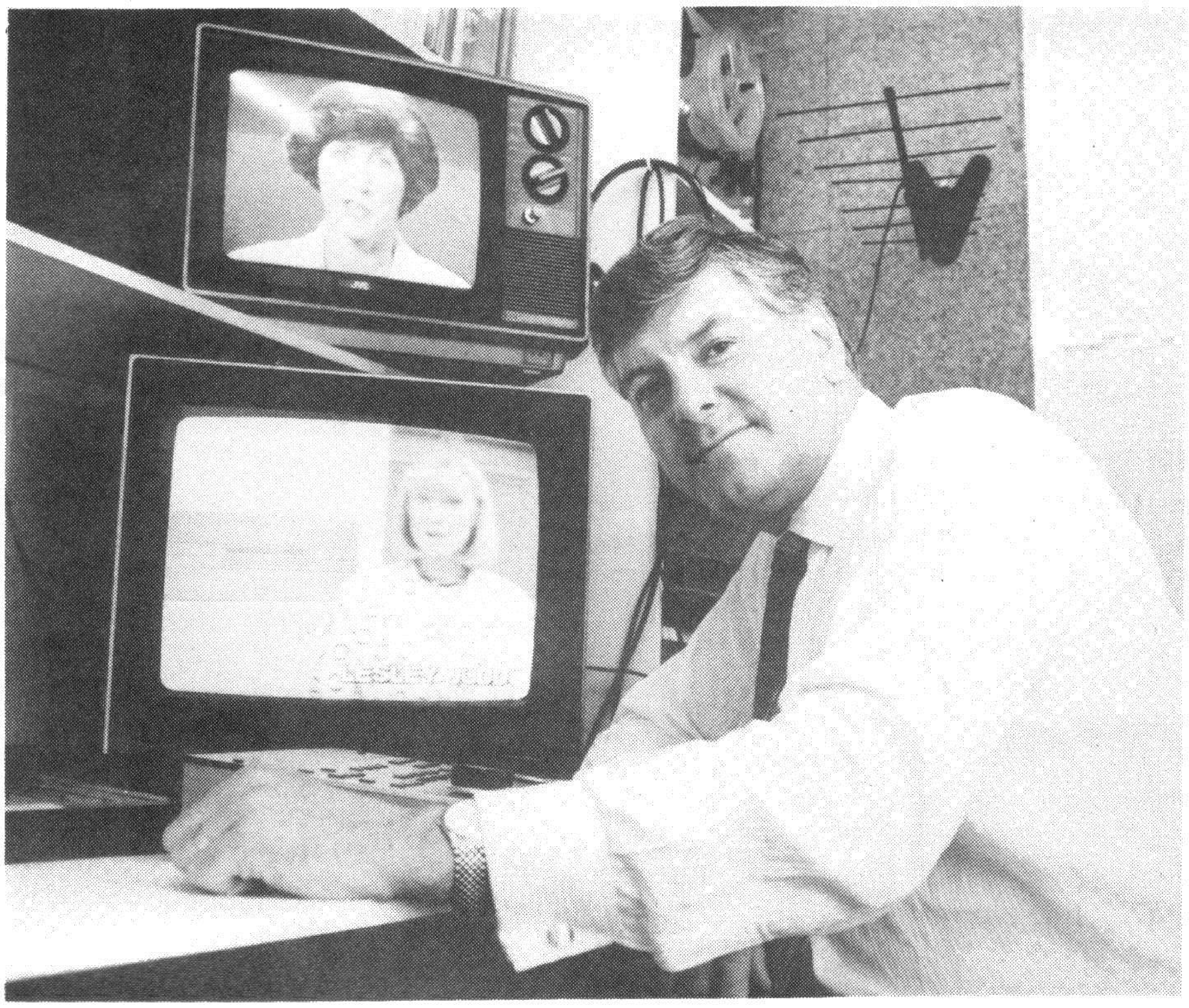


Photo – Steve Cook

reasons I was dropped."

What did Peter think of his costumes? "I didn't mind them. I thought I looked a bit fat in some of them, but then I still do! Though it was my favourite story, I think it was a bit cruel of them to stick me in a jersey with circular rings round it, in *The Toymaker*. That made me look fatter; in fact I recall looking like a balloon!"

Memory being unpredictable and Peter saying he never wrote anything down may be why he has detailed recall of some of his *Who* career and absolutely none of other bits, like *The Ark:* "I can remember the monsters, but nothing about the story at all. It's like that; some rehearsals could be yesterday, others – well, 'Was I in that?' I can't really remember the one I left in. Chris Barry directed and was a delight.

"The rest of that last story, well – we had savages in it and I ended up being King of the island or something. I quite like the idea that they should resuscitate that and come back to the island to find I'm just as corrupt as the people I deposed. That would make a great story – I think I'll write it!"

**"When I joined, Maureen O'Brien wanted to leave, but she wasn't expecting to go so suddenly."**

Leaving *Doctor Who* was, as already mentioned, a decision taken out of Peter's hands when his contract ("I only ever had one") was not renewed. He was aware of this kind of procedure, however. "When I joined, Maureen O'Brien wanted to leave, but she wasn't expecting to go so suddenly. She came back from holiday to find she was only in the next four episodes, which was a shock. Much later, the same thing happened to me on *Stopwatch*. We'd done several series and the producer phoned me up and said, 'What do you want first, the good news or the bad?' I said, 'Good', and he went on, 'The good news is we're doing another series. The bad – you won't be presenting it. 'Now, what do you say to that? I wouldn't treat my worst enemy like that.

"I didn't particularly want to leave *Doctor Who*. I rather liked it and when they said, 'We're not going to renew your contract,' I said, 'Fine,' and tried to think of reasons for it. The only reasons I could genuinely think of were that I'd kicked up too much fuss for too long about the character not being there. After all, I was conscientious. I turned up on time. I was actually very upset and the awful thing was I didn't work for eighteen months after that, apart from a couple of *Z Cars* and a colour training test for Douggie Camfield. In the end I put it down to, 'I must be a lousy actor. They dropped me from the series and no-one else wants to know.'

"I had to eat, so I did all sorts of jobs – I drove trucks, I worked in laundries. I got a lot of recognition too, which was embarrassing. In the end, you learn to live with it – it's part of an actor's life. If you come into this business expecting security, then you've really blown it. Actually, I hadn't done too badly ▶

*The Gunfighters.*

over seven years, but this was the worst.

"My agent dropped me, so I had to try and get another. He agreed to keep an ear open, though he couldn't take me on. Three or four weeks later, he came up with a *Blue Peter* interview. I had two interviews and then an audition in the studio, which was nerve-wracking. After this I went in for a third interview, left the office and was at the head of the lift when Biddy Baxter and Rosemary Gill (editor and producer) took me back in and offered me the job.

"While I was delighted I'd got it, we hadn't talked about how long the engagement was for and the contract was six months, which was a long time. In the end, I took it on for six months, fully intending to go back to acting afterwards. But the option was only on their side, so, unless I did something outrageous, I couldn't really get out. That first edition, in Lime Grove – when the music started, I have never been more frightened in my life. The dress rehearsal had been bad enough, but I got through the show in a daze."

**"We were always desperately aware that we were trying to treat the audience as though they were adults."**

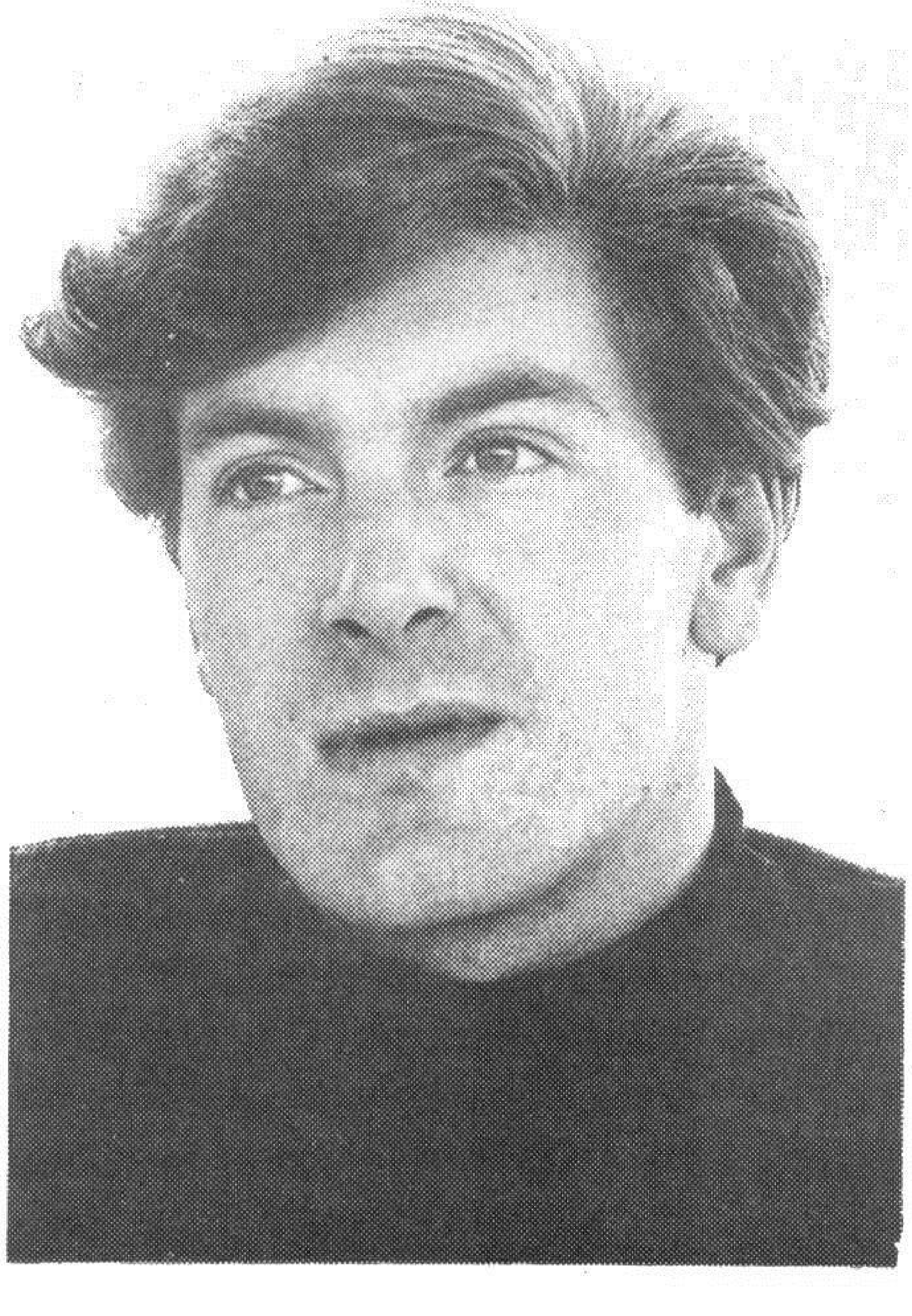
Together with John Noakes, Valerie Singleton and later Lesley Judd, Peter became an integral part of another famous programme aimed largely at children. What were his thoughts about the famous *Blue Peter* style of presentation, which hasn't altered over two decades? "We didn't ever talk down. We were always desperately aware that we were trying to treat the audience as though they were adults, and as though we were talking in someone's living room. Unfortunately, we all got into inflection patterns which could be mimicked, although looking back at the few tapes I have, I think the emphasis was correct. Freddy Starr did a lot of damage with his John Noakes *'Blue Peter* badge . . .' impression.

"The main failing was that it was a very middle-class show, it didn't really get at the deprived kids or the ghetto kids, which *Magpie* tried to, but ended up just as middle-class as us! The presenters never wrote stuff, or contributed – it was scripted in the office. But everything was extremely precise and thought through. The construction of each item was logical and we always told it as it was."

Peter Purves stayed on *Blue Peter* for just over ten years. Did he regret this? "It was too good a job and I really did enjoy it, but I should have left after about eight years. I travelled to twenty-seven countries, which gave me unpurchasable pleasure. Unless you're the richest of the rich, you can't spend three or four weeks a year filming abroad as we did. The only bad time was when I injured myself in Fiji, for the Tonga expedition.

"The longer I stayed, the less I could return to acting, though I did panto, and indeed, met my present wife, the actress Kathryn Evans, in *Cinderella*, the year I left *Blue Peter*. The only thing I really regret about *Blue Peter* is something related to Bill Hartnell's reputation on *Doctor Who*. For ten years the *Blue Peter* production team took me slightly the wrong way. I have got a sense of humour and it's a bit savage, but it's not meant nastily.

"I would make gags on the set that were dead real, that I wouldn't on *Doctor Who* because I wasn't confident enough. For example, something would be taking a long time and I'd shout, 'Oh, for goodness' sake, come on!' which was a joke. I didn't mean, 'If you don't come on, I'm going to duff somebody up.' It was meant to break tension, but they always thought it was real – you knew in the gallery they'd be thinking, 'Oh God, he's off again!'"



*The Chase.*

Since leaving the programme, Peter Purves has made over 400 TV shows, ranging from *Special Assignments, Stopwatch* and *We're Going Places* on children's TV to *Let's Parler Franglais, Kick Start*, BBC-2 Darts and *Babble* for adults.

He has also directed panto, including Colin Baker in *Aladdin*. Now, though, he is branching out, and has set up his own video production company called Video Projects, based in central London: "As a television name, you often get asked to open shops and so on and one day I'd done an opening and was coming back in a car with the managing director of the company, Namesetters, a P.R. firm.

"We discovered we were talking very much the same language and the result was Video Projects. A city investment group has since taken over both Namesetters and Video Projects and soon we'll all be merged as a complete P.R., advertising, insurance and video production company for businesses. I've always wanted a bit more control over my destiny, and this is great. I'm a managing director and I write, direct and appear in my own videos. Next year I should also be back on TV in a new Channel Four quiz show."

Asked finally to look back on his very interesting career, Peter concludes, "It has always amused me that when they show that elephant clip from *Blue Peter*, the repeat fee is about five times the full programme fee I received at the time. I've had a lot of luck, and *Doctor Who* was a part of that. I'm fonder of it than I once thought, though I'm surprised it's so popular.

"The only reason I used to shun interviews is because I got about five requests a month, all from tatty little news sheets and I was too busy. I like to think that what you tell me – that I was replaced because Gerry Davis hated the character – is true. It's a nerve-racking business and I wasn't very happy doing it at the time. But now I can look back and remember a little more objectively."●

*Our thanks to Peter Purves for sparing time from a hectic schedule to speak to us.*

# IAN MARTER

## A PERSONAL TRIBUTE BY NICHOLAS COURTNEY

I first met Ian Marter in the early 1970s, on the set of *Doctor Who*. Although I'd been a regular on the series for two years with Jon Pertwee, I quickly became convinced that Ian was about to supplant me in the programme, since he, too, was playing a military type who was going to be a sidekick to the new Doctor, Tom Baker. Also, the fact my own contract with the BBC had not been renewed filled me with dark suspicion that a takeover bid was indeed about to occur.

Although we did two stories together, *Robot* and, later, *Terror of the Zygons*, Ian and I didn't really get to know each other well, since it transpired that I was indeed leaving the programme for quite a while. I went on to other work, as did Ian after a relatively short stint as Harry Sullivan.

It wasn't until 1983 that we met again – and it was on a plane to Chicago! This was only the first of many trips across the Atlantic together to appear at various *Doctor Who* conventions in the States. We must have done at least six or eight together, usually side by side on the same panels. Eventually our "double act" became so popular with the fans that Ian took our rapport one step further and wrote an original cabaret sketch for the two of us. It took place in the year 2000 on a park bench; in it, 'The Brigadier' and 'Harry' complete *The Times* crossword together, but fail to recognise each other!

Ian also concocted a marvellously comic monologue which we took turns performing. It concerned the Brig's valiant attempts to remove the figure of Lord Nelson from his column in Trafalgar Square, in order to send it as a birthday gift to his old flame, 'Doris from Brighton'.

Although enjoyable, conventions both here and in America are also hard work, and it is always nice to have a bit of time off to relax. Particularly we enjoyed touring new places in the States. I think Los Angeles was a favourite of both Ian and myself, because we used to love to spend the entire day at the beach – whatever the weather. Our Californian hosts would marvel as we 'hardy Brits' would plunge into the surf.

In the summer of '85, Ian's two sons, of whom he was very proud, were travelling with him on the convention circuit. We made quite a picture on Malibu Beach with our conspicuous lily-white skin tending toward blue when we got out of the water.

During the past two years, Ian and I saw each other with great regularity, apart from our convention duties. I would drive to Harrow to visit him, and at his local, we would discuss what was happening in the world. Or he would come over to my flat in North London, where we would laugh over 'Let's Parlez Franglais' in the current issue of *Punch*.

When he was novelising the *Doctor Who* story, *The Invasion*, he was *chez moi* one afternoon to view my video tape of the adventure which had been given me by a fan. He wanted to compare the film version with the script he had been given. Imagine the difficulty he encountered when he discovered – as I had not, since the tape was a recent gift – that the first two episodes had no sound on my copy! Still. . . he duly wrote the book. In fact, he was kind enough to call a previously un-named Russian military base 'NYKORTNY' after me!

Apart from his gifts as a writer, Ian was an actor of considerable talents. This past summer, he did an extensive tour of *Waiting For Godot* for Not The National Theatre. For his role of Pozzo, usually played by an older, very fat man, he went so far as to shave his head to achieve the look he wanted in the part. He certainly presented an extremely fierce figure in the pub!

But I think Ian's greatest gift was his great good humour. I remember we spent much of our time laughing. Above all, he possessed the ability to ▶

laugh at himself – and the knack of encouraging others to laugh at themselves (a very good thing to do).

Only three days before his untimely death, Ian and I were working on yet another cabaret sketch, this one based on an old vaudeville number. It was a duet, dealing with the hazards that sometimes face all of us who take part in *Doctor Who* conventions. Again, the accent was on laughter, but Ian was always sincere in encouraging me to pursue my own writing.

But even now, I can hear Ian's voice saying, "Come on, Courtney – cut to cue." So I will do just that by saying to him: "Ian, you enriched my life. I shall miss you very, very much."

Nicholas Courtney

## IAN MARTER'S *DOCTOR WHO* WORK

**1973 John Andrews in *Carnival of Monsters***
**Harry Sullivan in:**
**1974 *Robot***
**1975 *The Ark In Space***
***The Sontaran Experiment***
***Genesis of the Daleks***
***Revenge of the Cybermen***
***Terror of the Zygons***
**1976 *The Android Invasion***

### DISCOGRAPHY

**Ian featured on the Soundtrack LP of *Genesis of the Daleks* released in 1979.**

### BIBLIOGRAPHY

**1977 *The Ark In Space***
**1978 *The Sontaran Experiment***
**1979 *The Ribos Operation***
**1981 *Enemy of the World***
**1983 *Earthshock***
**1984 *The Dominators***
**1985 *The Invasion***
***The Reign of Terror***
***The Rescue***
**1986 *Harry Sullivan's War***

## THE ACTOR

Ian Marter began his acting career after leaving university in 1969, when he entered the Bristol Old Vic as an Acting Stage Manager. His first professional part was as a Russian soldier in *The Hostage*, at the Bristol Old Vic. He continued to work in the theatre, moving from Bristol to the Oxford Playhouse and the Sixty Nine Theatre Company. It was around 1973 that he started looking for television roles and one of the first parts he played was John Andrews in the *Doctor Who* story, *Carnival of Monsters*.

However, this was not the first part he applied for in *Doctor Who*. He was auditioned by the producer, Barry Letts, when they were casting for the Captain Yates character, a part that eventually went to Richard Franklin, as Ian was already booked at the time they asked him. Letts remembered Marter from this application and he was later cast as the time-trapped sailor in the Jon Pertwee story.

After this brief appearance, Ian went back to the theatre for a while, and then in 1974 he was offered the part of one of the Doctor's companions; a naval surgeon working for UNIT, Harry Sullivan. This character was conceived as a dashing young action man. The reason for this was that, at that time, Tom Baker had not yet been cast as the Fourth Doctor and had an older man been chosen to play the Doctor, a secondary action figure would have been required. As it turned out though, Baker was quite happy to run about and play the hero, so the role of Harry became toned down as the series progressed.

Ian continued as Harry Sullivan throughout the Twelfth Season of *Doctor Who* and into the Thirteenth, helping the Doctor defeat a parade of his most famous monsters, from the parasitic Wirrn, through Sontarans, Daleks, Davros and Cybermen, to the sinister Zygons and their cyborg Skarasen. However, it was at the end of the Zygon story that Harry opted to part with the Doctor. Ian did reprise the role later in that season, in the Terry Nation-scripted *Android Invasion*.

It was while playing Harry that Ian, together with Tom Baker, developed the idea for a third *Doctor Who* film, provisionally titled *Doctor Who and Scratchman*. However, events moved too fast for them and unfortunately nothing came of it.

Ian Marter may now have passed on from us, but his legacy to *Doctor Who* will not be forgotten, and all those who knew him mourn this sad loss to both the acting and literary professions.

◆**David Howe**

# THE WRITER

It was at a party at the BBC that Ian Marter found himself in conversation with the then editor of W.H. Allen's range of Target novels. Ian expressed an interest in writing and had in fact just started mapping out with Tom Baker and film-producer James Hill (who later produced *Worzel Gummidge* with Jon Pertwee) a story for a possible *Doctor Who* movie called *Scratchman,* which would have starred Vincent Price as the villain. Sadly the film project never happened, but Ian was later asked if he wanted to write a Target novel. Instantly choosing one he knew and could write effectively from Harry's point of view, although resisting the temptation to write in the first person, he went for Robert Holmes' *The Ark In Space.*

Thus it was the book-buying public had their first taste of Ian Marter's very individual style of writing – very strong and forthright. Not for his books the euphemistic descriptions, Ian went the whole hog and had heads splitting open and so on. He also used a lot of 'writer's licence' to change things that were necessary within the confines of *Doctor Who* the TV, show, but not *Doctor Who,* the books. Therefore the rather convenient three-person transmat in the Ark that took the Doctor, Sarah and Harry to Earth was changed and the TARDIS used.

Following the success of *Ark In Space,* Ian was asked to write the story's sequel *The Sontaran Experiment* in which, for the sake of the story, he had to write the TARDIS out very early on! *The Sontaran Experiment* is for many Ian Marter's finest book, a beautifully structured and developed version of the televised two-parter, filling in so many details about Sontarans that some of his ideas quickly became established facts for future televised Sontaran stories.

For his next book, Ian moved away from familiar territory and went for a later Tom Baker story, *The Ribos Operation,* the Robert Holmes script that opened the thematic *Key to Time* season. *Ribos* was a very different book; the atmospheres of the two previous novels were alien and sterile, yet here Ian's talents really shone as he tackled the dark side of everything. *The Ribos Operation* was still full of a lot of blood and gore absent from the televised version, but in no way did it detract from the story.

Ian's fourth book went back to the Second Doctor, Patrick Troughton. *Enemy of the World* was possibly his least acclaimed book, mainly because although a superb story, David Whitaker's script lacked any real science-fiction punch and was more an experimental spy story. Nevertheless, Ian put a lot of work into it and brought the story to life with excellent characterisation, although it had to be trimmed to fit into the required W.H. Allen page count.

*Enemy of the World* also caused something of a furore at the time it was published because for the first time a *Doctor Who* novel broke from its 'children's book' limits by using the word 'bastard' to describe one character's opinion of another.

After *Enemy,* he came right up to date with the Peter Davison story *Earthshock.* This was the first of two Cyber-books Ian wrote, and the first book he wasn't very happy with. Although he liked the story, Ian felt he could not enjoy writing for Cybermen, because of the limitations of the faceless, expressionless monsters. Indeed, a few years later at a convention in America, Ian met Dalek creator Terry Nation who enjoyed Ian's writing and wondered if he had plans to tackle a Dalek story. Ian was against this for the same reasons, although he was very flattered that Terry Nation enjoyed his books!

◇

After *Earthshock* it was back to the Patrick Troughton era for two novels from the Sixth Season. The first was a superb version of *The Dominators,* in which the struggle between the pacifist Dulcians and the narrow-minded Dominators echoed a great deal of Ian's personal feelings with regard to war-mongers and anti-war protestors. He followed the *Dominators* book with a highly popular version of *The Invasion.*

It was succeeded by *Harry Sullivan's War,* which really was a masterpiece of spy fiction, a genre of writing that appealed greatly to Ian. After the Harry Sullivan novel, Ian produced his first William Hartnell novel, based on Dennis Spooner's script, *The Reign of Terror.* If we were all expecting the customary Marter blood 'n' gore, then he deliberately surprised us all by hardly using any – despite the French Revolution being one of the most violent times of Earth's history. Indeed, *Reign of Terror* was much more a character book, concentrating on the predicament of two teachers from the Twentieth Century being stuck in a period of history they had read about but could not appreciate until they experienced it. Finally, at the time of his death Ian was polishing off an extended version of the Hartnell two-part story *The Rescue.*

Ian's writing wasn't just restricted to *Doctor Who* novels. He produced some top film adaptations such as *Baby* and *Splash,* which were written under the pen name Ian Don. Cashing in on his success as a *Doctor Who* writer though, the American publishers of his novelisation of *My Science Project* finally decided to put his own name on the book, and made it one of the best selling film adaptations of the year.

For the future Ian had expressed an interest in doing a Colin Baker story, if one became available and was also interested in doing a sequel to *Harry Sullivan's War,* although he threatened to 'polish him off for all time' if he did! Target editor Nigel Robinson has also recently expressed an interest in continuing the Target titles once all the televised stories are turned into books, by drawing on unused TV scripts or other *Doctor Who* material. To this end Ian was hoping to get a chance to write up the *Scratchman* film script as a book and also possibly novelise a *Doctor Who* script he was commissioned to do for John Nathan-Turner, which was one of the casualties of the postponement of Season Twenty-Three.

Despite what might have been, what the fans of *Doctor Who* gained from both the pen and acting of Ian Marter was of such a high quality and such good fun that he is unlikely ever to be forgotten.

◆**Gary Russell**

# Season 8

**Season Eight was one of the most innovative and popular in the series' history. Under Barry Letts' leadership, the Pertwee 'family' blossomed, and produced such classics as *The Daemons*, featured in *Nostalgia*, issue 119. Here, Richard Marson reviews the season as a whole.**

Jon Pertwee's first season was the last firm link with the series' Sixties roots. With its conclusion, producer Barry Letts was liberated from all previous influences and was free to direct the course of the show as he saw fit.

January 1971 and the broadcasting of *Terror of the Autons* signalled this new direction with the establishment of the team that was to dominate *Doctor Who* for the next few years. Letts had decided to expand the regular cast to give the series a better defined existence within the UNIT/Earthbound set-up that had been introduced the season before.

Reasoning that it was unlikely that a Brigadier would have a Sergeant as his confidant, Letts dreamt up the character of Captain Mike Yates, who would also provide the show with a dashing young character to give the suggestion of romantic interest for the new companion. This new companion was designed to be the exact opposite of Liz Shaw – scatter-brained, cuddly and fun. In the event, the romantic interest didn't really figure, as Jo Grant quickly became absorbed in her adventurous lifestyle with the Doctor.

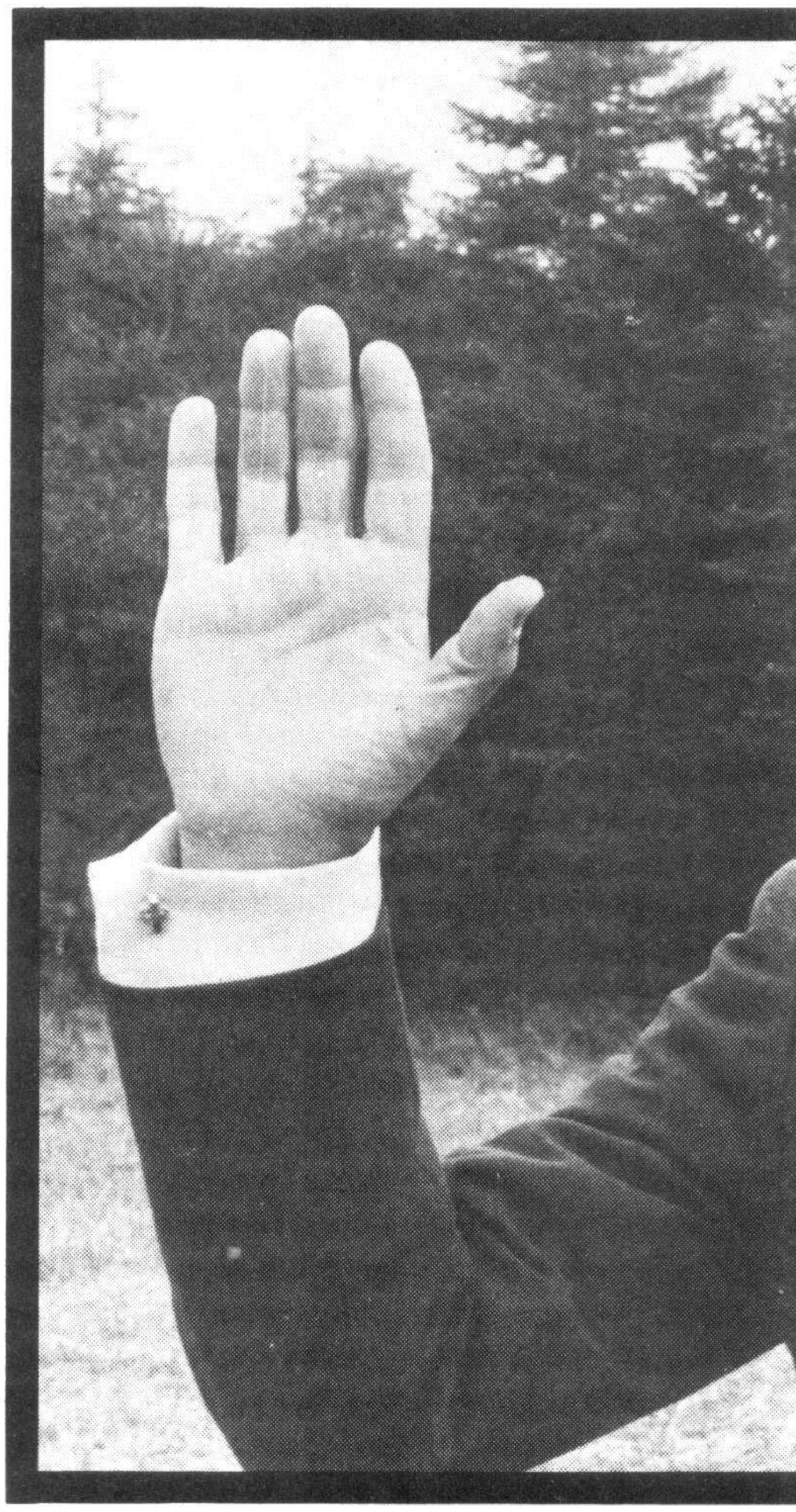
Along with the new actors, Letts hired an old and admired colleague, Roger Delgado, to play the regular Moriarty-style villain he and his team had devised – the Master. When *Terror of the Autons* hit the screens, it was already obvious that the show had discovered its latest star, with the Master featuring on a dramatic *Radio Times* cover and dominating the rest of that season.

Letts recalls why he thought the character was such a hit: "Like all these things, it was really a combination – a lot of team thinking and a highly studied and individual performance from Roger. All the writers saw the opportunities in the character and gave him some superb lines, which Roger was quick to use to his every possible advantage. Children and adults liked the Master, because although he was irredeemably evil, he also had a sense of humour. There was great chemistry in his scenes with Jo and the Doctor – almost so that they became friends who didn't really want to see the end of each other at all."

The Master was the integral link in Season Eight, appearing in every story. Letts and his script-editor Terrance Dicks argue that the character was perhaps overdone in this first year, but even in retrospect many of the viewers of that era disagree, including Simon Kenworthy, who remembers, "In those days, you never knew anything about the next story, except what you could eagerly glean from the pages of *Radio Times*. And the producers were very clever in not always including the Master in the first episode of the new story. As it was, the Master hung over the whole series even when he wasn't around – his effect was that strong. I remember a real thrill when he was re-introduced in each new story by that famous bit of music. Delgado really did scare, with those huge eyes and cruel mouth."

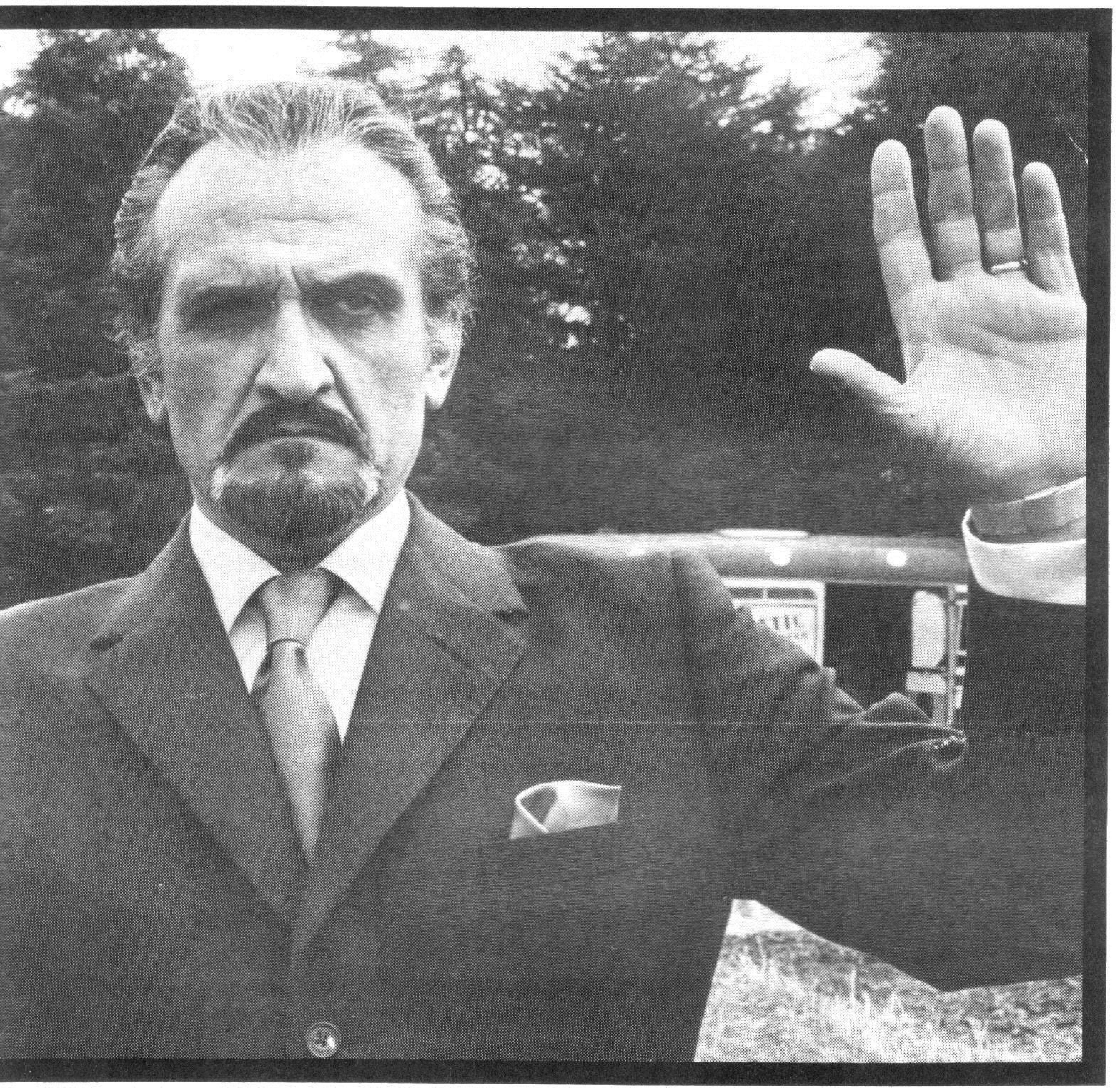
Season Eight brought the use of new Seventies technology in many areas. Earlier experiments in CSO were taken to incredible lengths in this season's stories, and for the first time, all the music was electronic. This gave the programme a highly recognisable set of production values.

*Terror of the Autons* played several scenes against blown up CSO photograph backdrops, which almost made a virtue of their lack of reality. They gave the series a brash, comic-strip, almost surreal atmosphere that was in keeping with some of the more outrageous ideas this season explored. And nothing was more outrageous than that controversial opening story with its killer Auton policemen, cling film spitting daffodils and murderous troll dolls. Although these effects weren't particularly subtle, the actual ideas themselves were enough to transcend any worries the director may have had about realism.



*Terror of the Autons* positively flaunted its frightening elements, boasting shock after shock. Although it was generally a cruder re-working of the first Auton script, the noise it made was loud enough to reach the chambers of the House of Lords, where questions were raised about this show's content.

# FLASHBACK



***The Master practised his black arts in*** Terror of the Autons.

This season was out to make a noise in virtually every department. Jon Pertwee was in fine form as the Doctor, roaring around, crushing officialdom and sparring with the Brigadier, the Master and Jo. Jo, for her part, was up to her ears in adventure – the script writers kept it happening all the time, rarely returning to the slow pace of the previous season's mammoth seven-parters. This time the slowest story was *Colony In Space*, and even that had a lot crammed into its six episodes.

The director of that story, Michael Briant, explained about the ethos that came with working on the show at that time: "When I joined *Who* for the first time, as a not particularly experienced director, it was with great delight that I discovered I was expected to stretch the facilities at our disposal to the absolute limit and to make the thing look glam and fast moving.

"We all did it. Costumes decked Katy up in outrageous mini skirts and Jon in these terribly dashing cloaks and frilly evening shirts, the designers bust their guts turning out smashing sets and directors were given the freedom to try new shots and go for a genuinely fresh image. It was stimulating and it was fun – and that, I think, we managed to communicate to our audience."

Being in the early stages of colour meant that lighting and design were heavily accentuated areas of the season. The story that stands out in this respect was, of course, the elaborate *Claws of Axos*. In this, lighting was combined with CSO and the actual sets to create the incredible organic interior of the Axon spaceship. Combined with the pulsating sound effects used to indicate the Axon heartbeat, the result was a design triumph.

Actor John Levene, alias Sgt. Benton, remembers; "Doing that story was weird. In the studio, the sets were all made of flimsy plywood and there were sheets of coloured plastic everywhere. It looked really tacky, but when they finished treating the picture, it looked a million dollars."

Looking a million dollars was the aim behind each one of this season's stories – and one of them nearly ruined the *Doctor Who* budget for that entire year. That story was the second to be broadcast, Don Houghton's intriguing *Mind of Evil*. Letts hired Timothy Combe, then a BBC staff director, to direct this six parter, having admired Combe's work on the previous season's *Silurians* yarn.

Unfortunately, in translation from script to screen, *The Mind of Evil* ran so far over budget that there were some serious rows back at the show's London headquarters. As a result, Combe was never again asked to direct for the series and cost cutting had to be undertaken for the other shows of the season.

The reason for the overspending was obvious to viewers of the show – there was a vast amount of location filming, specially staged fights including the storming of a prison, and the expensive presence of limousines and military hardware. Actor Richard Franklin managed to write off a costly motorbike during filming and several minor injuries among the cast and stunt crew delayed filming. All in all, the show was a production headache – even in the studio, a great deal of time had to be spent on getting the Keller machine to work effectively ▶

◀ and several other scenes took take after take to get right.

Jon Pertwee, however, remembered one scene being a case of one take only: "It was the standard fight between myself and Roger Delgado. Only in this instance a jug of water was upset onto the studio floor, virtually turning it into an ice rink. Roger and I decided to carry on, nearly breaking our necks in the process but according to the director, the end result was electrifying."

*The Mind of Evil* also featured what both Pertwee and Letts nominated as the "worst *Doctor Who* monster ever", the fire-breathing dragon which is conjured up in front of the American ambassador. On camera, Letts says, "it resembled a giant pink quilt, and it became affectionately referred to by one and all as Puff the Magic Dragon!"

Despite these production troubles, *The Mind of Evil* was an excellent and frightening story, proving Don Houghton's special grasp of the Third Doctor's dynamism and electricity – a spark that was always evident in Pertwee's acting this season.

"It was big screen material, very James Bond, full of real thundering action," remembers fan Hugh Castle. "The Master was just like a James Bond villain, puffing away at a big cigar in the back of his limousine, listening to opera on the radio and being driven around by a black chauffeur. Great stuff!"

The aforementioned *Claws of Axos* had had a long genesis, starting about eighteen months before with its script treatment starting out as a seven-parter. It was wildly over-expanded and Dicks, as script-editor, had to spend much time with the writers, Bob Baker and Dave Martin, pruning their extravagant ideas down. The result was a tightly plotted masterpiece, let down only by the occasional amateurishness like the rather ham-fisted portrayal of the American Bill Filer, and on-screen embarrassments like the file marked in large red childish letters 'Top Secret'!

These aside, *The Claws of Axos* was a tremendously creepy story that started traditionally with the landing of a UFO. Katy Manning recalls: "Filming that on Dungeness beach in the middle of January was a total madness, particularly as I was wearing a revealing mini-skirt at the time! They had to put specially dark make-up on us, as we were turning blue!"

This story gave us an imaginatively conceived monster, one that is frequently re-screened on anniversary nostalgia shows like the recent *TV50*. The very idea of an organic creature, that could be at one moment a tentacled horror and at another a perfectly formed golden humanoid was a superb twist. One of the story's working titles was *The Beautiful People*; one of the most sinister contradictions thought of by the writers – the golden Axons were beautiful, but in a cold and murderous way, one that threatened to engulf the Master, as much as it did the Doctor and planet Earth. In particular, viewers often recall the tentacle shooting out from the Axon ship and dragging its victims inside, an image conjured from somebody's wildest nightmare.

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*Colony In Space* was a bit of a welcome break amidst all this horror. It was more of a political tale, and gave the Doctor, Jo and the programme itself a chance to get away from the Earth format and back into space for a while. This wasn't entirely successful, as viewer Laura Ogilvie recalls: "I watched *Doctor Who* with my brothers and they hated this one. They watched to see the Doctor battle out alien invasions and this was all a bit slow, with grunting primitives and a creaky-looking robot replacing the usual spills and thrills.

"It was a bit domestic – there were a lot of long boring scenes spent arguing about what should be done and you frankly didn't care enough about any of the characters to want either side to win. The next story was a welcome return back to the norm."

*Terror of the Autons.*

Director Michael Briant was aware that this was probably the weakest script of the season and he hoped to beef it up by casting popular actress Susan Jameson as the Interplanetary Mining Corporation thug Morgan. This was overruled by the series' head of department, Ronnie Marsh, who, having already suffered a storm of adverse publicity over the *Terror of the Autons*, didn't want the programme accused of promoting a kinky villainess. Jameson was paid off and Tony Caunter took the part.

In retrospect this seems a great shame, as the cast was predominantly male anyway, and those women who did appear were unfortunately sexist stereotypes. Unfortunately the whole cast seemed very much to be just 'going through the motions' of acting a ▶

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*Doctor Who*. Spirit was lacking and Nicholas Pennell as Winton, was almost the only exception to this.

Similarly, the 'look' of the show was drab, perhaps due to the budget limitations imposed by earlier overspending. Filming was accomplished in a clay pit and the studio sets were, for the most part, dreary and lacking in depth. To an adult who could be bothered to follow the plot permutations of *Colony in Space*, Hulke's script did contain much of interest. His predictions of Earth's future and his character interaction, as well as the basic underground civilisation plot were all supported by careful dialogue and structure.

Unfortunately, the grey presentation and acting made concentration harder, the studio fights didn't work (which was rare for a Jon Pertwee story) and the whole thing would undoubtedly have worked better as a four-parter. The story did have its advocates, however. Among them was viewer Stef Jones: "I thought it was high time the Doctor did a bit of time travelling again, and I liked the fact that we had Jo in a similar position to all the Sixties companions – discovering the 'magic' of the TARDIS. And it was nice that the Master entered the proceedings later than usual, along with an interesting TARDIS interior, complete with intruder alarm systems. I found the future of Earth a fascinating theme, and I remember thinking how clever I was at spotting all the derivations from the dying days of our own Empire!"

Apart from being popular with the viewers, the concluding story of the season, *The Daemons*, is the favourite of virtually all who worked on it, and other *Doctor Who* names, including the current producer (John Nathan-Turner) cite it as their favourite Jon Pertwee adventure.

For those who worked on it, *The Daemons* was the realisation of a number of production office dreams, as well as those of the regular cast. Producer Barry Letts finally got the chance to indulge his interest in the occult when he co-wrote the script. It also allowed him the chance to re-iterate a theme he was very fond of. "I was always very keen that children watching should see that everything unusual and seemingly magical or superstitious must have a scientific and logical explanation. The end of *The Daemons*, and, indeed, the Doctor's attitude to Azal throughout represents this aim, just as the Master is clearly seen to be exploiting the local superstitions, whilst only believing himself in the truth of Azal's nature as a member of a highly powerful race of scientists and creators."

***Jo, (Katy Manning) was threatened by the convict Mailer (William Marlowe) in*** The Mind of Evil.

For both director and producer, *The Daemons* was a unique opportunity to put about three-quarters of the show on location, using multiple camera filming. Although not a great success, it did permit a vastly increased amount of material to be shot in the two weeks allotted to the crew.

As far as the cast were concerned, most cite it as their favourite for two reasons. One was the close-knit nature of the well-established Pertwee 'family' both off and on camera. As it was partly scripted by the producer, most feel it was the script which most captured the essence of their characters, whilst allowing them to develop and grow. For instance, Yates and Benton were seen in civvies; Benton was given a comic relationship with the daffy Miss Hawthorne and Nicholas Courtney as the Brigadier got his favourite line ever: "Chap with wings, five rounds rapid!"

The second reason was the amount of time spent in an interesting and exciting location. This was out of the ordinary for *Doctor Who*, which usually confined itself to freezing gravel pits.

The Eighth Season was for the audience one of the peaks in the programme's history and fortunes. The show was popular in its new format and had yet to become tired and stale. Everything seemed to work in this season and *The Daemons* was fitting as a climax. It had a great atmosphere and the chemistry off-screen shone from the end product. Actress Damaris Hayman as white witch Olive Hawthorne remembers her five weeks' filming for this story as among the happiest and most fulfilling of her career.

Without a doubt, this was one of the best times to be a *Doctor Who* fan. As Jon Pertwee found himself firmly established in the title role, so he enthusiastically undertook to promote the series. *Doctor Who* was being re-enacted in school playgrounds everywhere. Audiences were on the up and up and this confidence was reflected in the uniform excellence of this season. ●

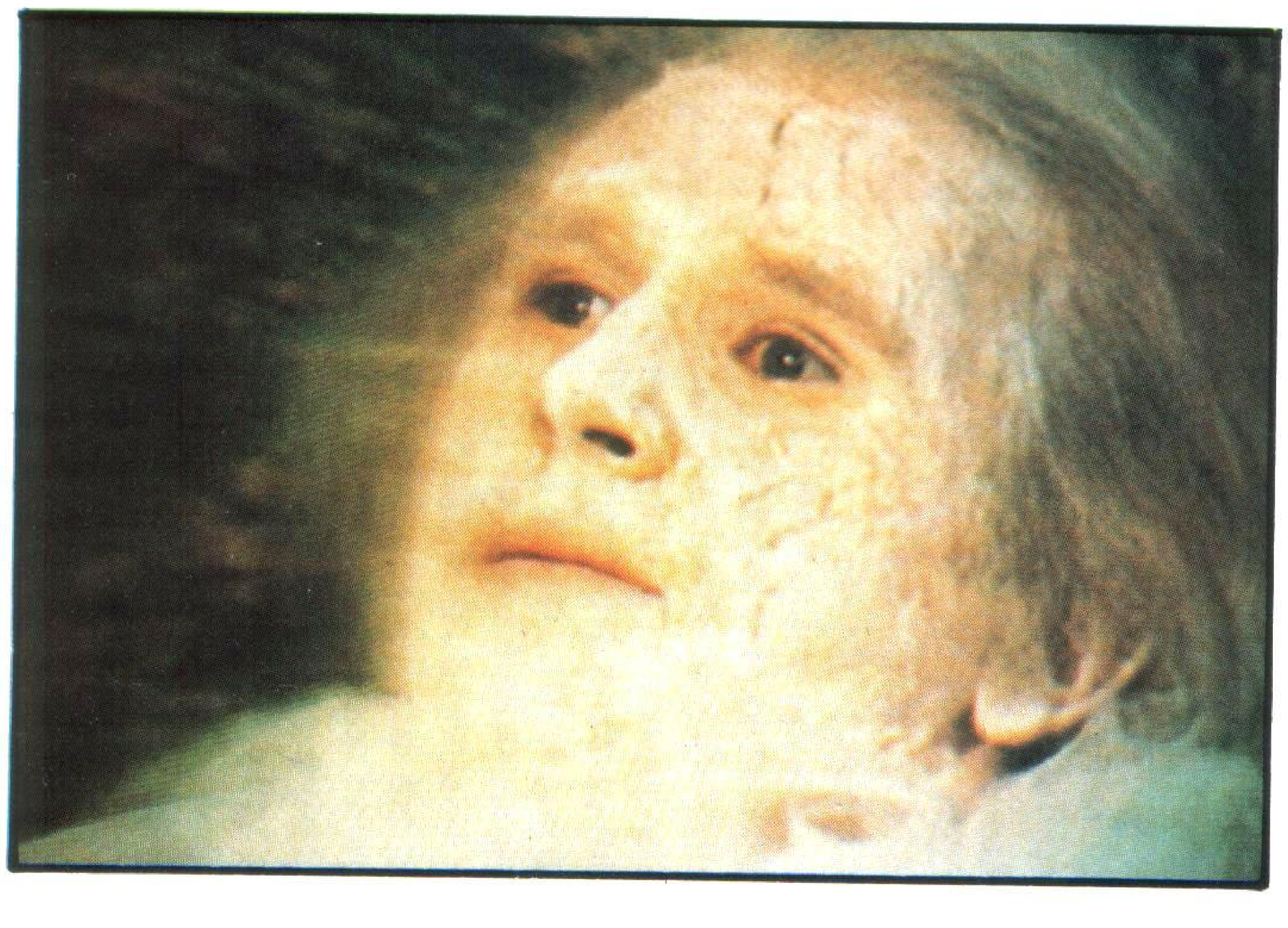
# MATRIX Data Bank

## MYSTERY IDENTITY

Nicholas Young from Basildon asks what exactly was the Watcher from Logopolis and why we have never printed any photographs of him?

No two regenerations of the Doctor have been quite the same. The First Doctor became the Second after the battle with the Cybermen. The Second was exiled to Earth by the Time Lords and his appearance changed by them. The Third became the Fourth with a little help from the Doctor's friend and mentor K'anpo, after the Metebelis radiation had all but destroyed his own body, and the Fourth finally gave way to the Fifth after falling from a radio telescope.

The Baker-Davison regeneration.

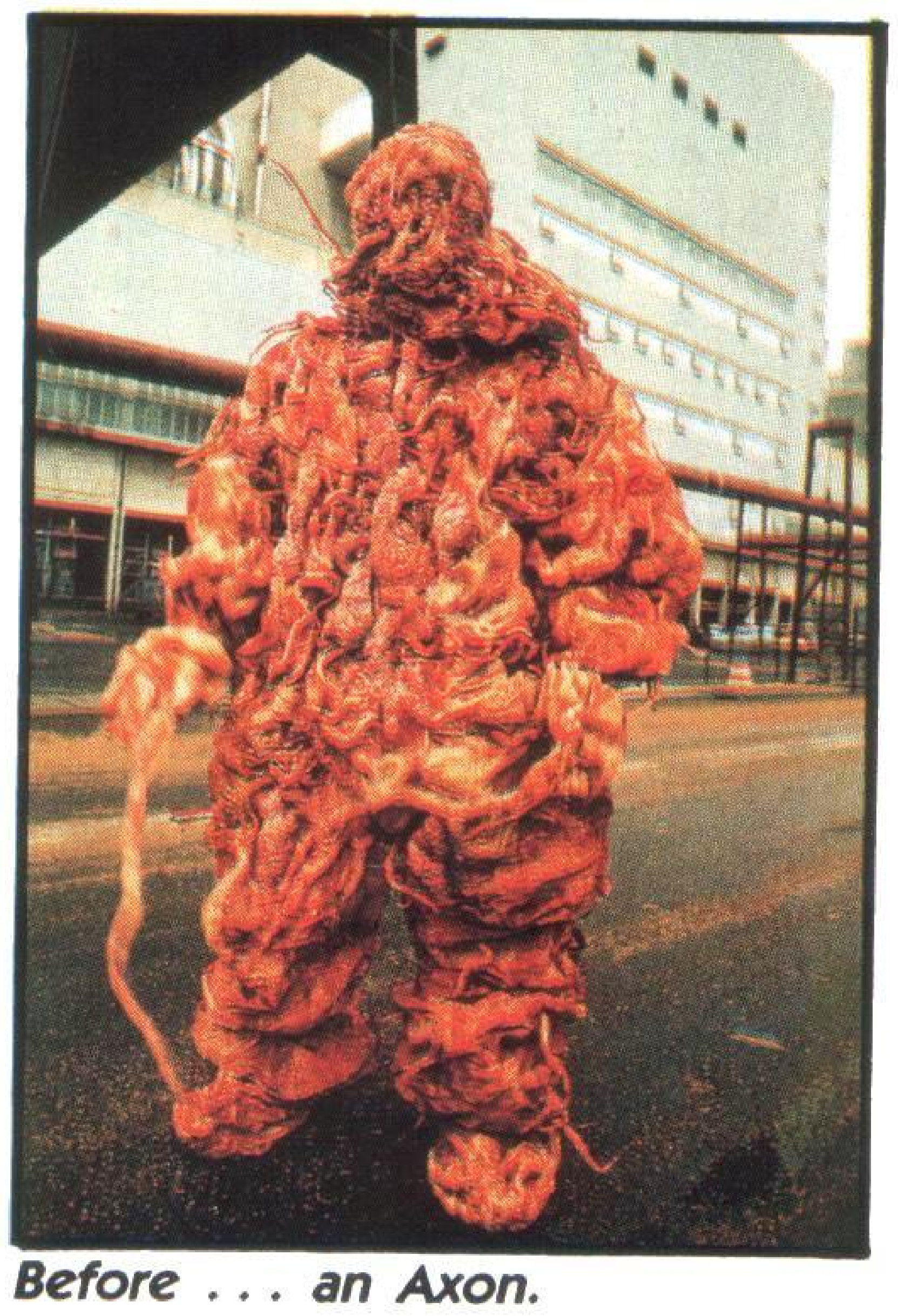


It is this regeneration that we are concerned with. The calculations of the Logopolitans on Logopolis were keeping open the Charged Vacuum Emboitements (CVE's) into E-Space, through which the excess entropy in this universe 'drained away'. The Master was planning to tamper with this set-up, with the result that this universe would be destroyed. The Time Lords were aware of this, and of the Doctor's imminent regeneration, and so they allowed a transitionary form of the Doctor to travel back in time to aid him in the fight against the Master. The Watcher was therefore the Doctor, midway between his Fourth and Fifth incarnations.

This idea is not unique in *Doctor Who,* as a similar situation occurred in Jon Pertwee's final story, *Planet Of The Spiders*. The monk Cho-je and the Abbot K'anpo Rimpoche were one and the same Time Lord, the former being the regenerated form of the latter, but both existing at the same time.

## AGE TO AGE

*Moray Laing from Berwickshire has a question about the TARDIS. If the ship keeps its occupants the same age as when they entered it, why does the Doctor ever need to regenerate? I think Moray has his wires a bit crossed here. The TARDIS does not keep its occupants the same age as they entered it. Time inside the TARDIS flows at exactly the same rate as outside. If a companion stayed in the ship, then he or she would age and die as surely as if they had stayed outside. However, the Doctor does need his TARDIS as an aid to regeneration, as witnessed by the Hartnell/Troughton change, when the newly regenerated Doctor states that without the TARDIS he couldn't have survived.*

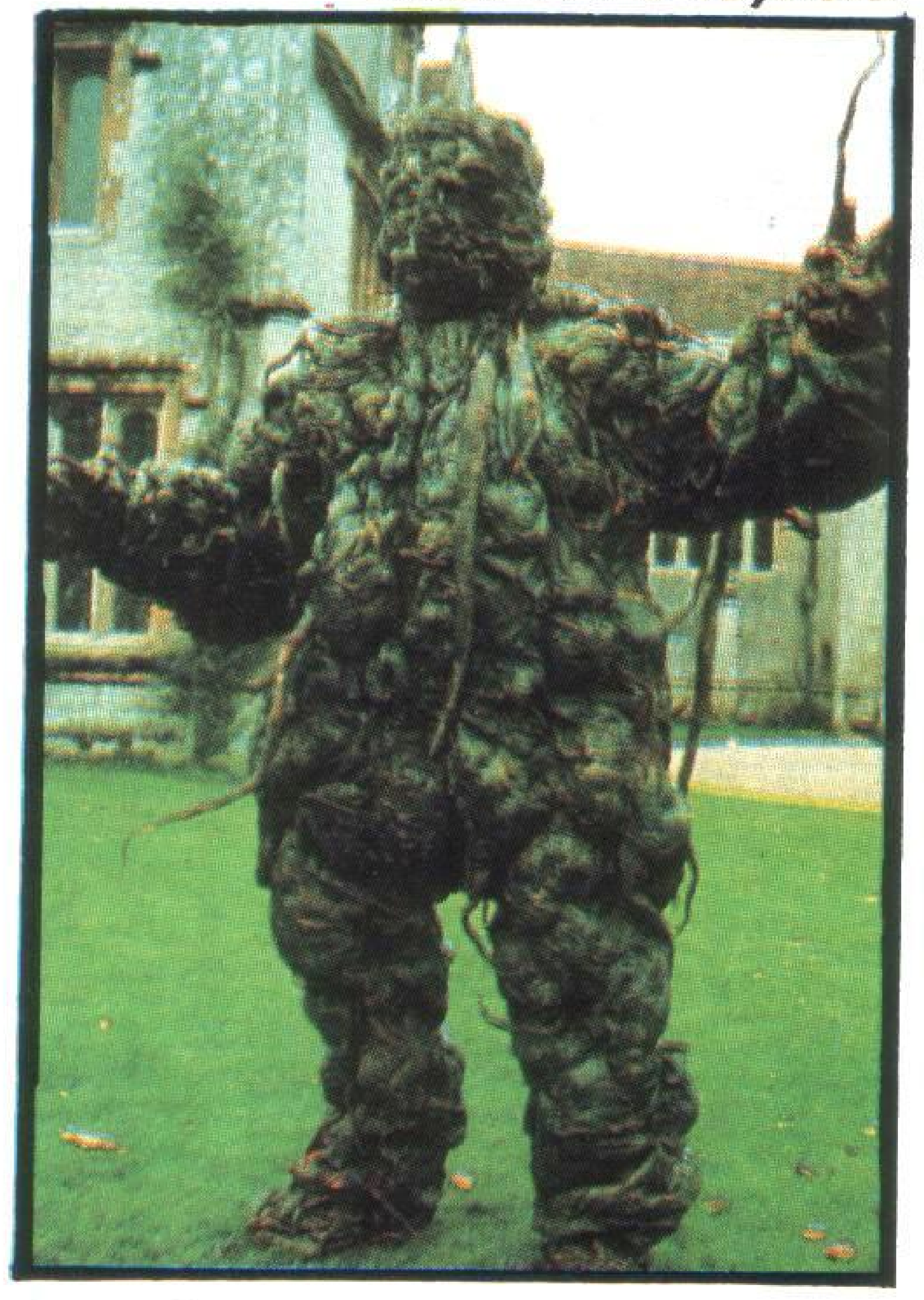


Before . . . an Axon.

## PAINT JOB

**Now for a quick question from Mark Salter from Wombourne. Having noticed a marked similarity between the Axon monsters and the humanoid Krynoid, Mark wants to know if the one is a repainted version of the other. The answer is yes!**

After . . . a Krynoid.



**Compiled by David J. Howe of D.W.A.S.**

# Colin Baker
# EPISODE GUIDE

Note: Although the first Colin Baker season was broadcast in forty-five minute segments, we are including the breaks that split the stories back into twenty-five minute episodes for foreign sale. Thus, the episodes dated are the ones shown in the U.K.

## THE TWO DOCTORS – (Serial 6W) Six Episodes

### Episode One

The Doctor and Peri have arrived on the space station, to discover it deserted and in darkness. For his part, the Doctor is confused and, thinking out loud, wonders why the Time Lords were so cagey about the whole set-up. There is an immediate response as, booming from all around, a deep voice says, "It threatened the Time Lords."

### Episode Two 16-2-85

The Doctor and Peri are clambering around deep within the infrastructure. Peri is convinced she can hear a creature down there with them. As the Doctor scoffs, she moves off a bit further. A short way along she is attacked. Screaming for help, she is unaware that the Doctor is no longer conscious, having tripped a valve containing some kind of gas.

### Episode Three

Chessene and Stike's plans are close to being realised. The two Doctors are, however, on their trail. Meeting up with the ebullient ex-actor Oscar Botcherby, the Time Lord asks the way to the Hacienda where Chessene and Stike are based. Botcherby's companion, a Spanish girl called Anita, readily agrees to show him the route.

### Episode Four 23-2-85

Peri has investigated the set-up

### Episode Four 15-3-85

The Borad has been dispersed into the Time Lash and Karfel is now free from the mutant scientist's tyrannical rule. Herbert as usual is chattering away to Vena and the others. The Doctor draws Peri to one side, indicating that he thinks Herbert will have quite a story to tell when he gets back home. Peri looks at the calling card given to the Doctor – it bears the name H.G. Wells!

*Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Paul Darrow (Tekker), Jeananne Crowley (Vena), Neil Hallet (Maylin), Eric Deacon (Mykros), David Ashton (Kendron) Peter Robert Scott (Brunner), Christine Kavanagh (Aram), Steven Mackintosh (Gazak), Tracy Louise Ward (Katz), David Chandler (Herbert), Robert Ashby (the Borad), Denis Carey (the Old Man), Dean Hollingsworth (Android), Martin Gower (Tyheer and Bantril Ambassador), James Richardson (Guardolier).*

*Directed by Pennant Roberts, Written by Glen McCoy, Designed by Bob Cove, Incidental Music by Liz Parker, Script Editor: Eric Saward, Produced by John Nathan-Turner.*

## REVELATION OF THE DALEKS – (Serial 6Z) Four Episodes

### Episode One

Natasha and Grigory have made their way into the depths of the old catacombs. Here, all seems to be quiet, but Natasha does not relax for a moment. She hears a noise, and gesturing to her companion to hide, whispers the name, "Daleks."

### Episode Two, 22-3-85

The Doctor and Peri have managed to get into Tranquil

Peri has investigated the set-up inside the Hacienda, using a bogus identity as a tourist. However, the rapacious Shockeye has decided that Peri would make a fine meal and chases her into the fields outside the house. Peri trips. In a matter of seconds, the Androgum butcher is upon her, beckoning to her as though she were a lamb at the slaughter.

**Episode Five**

The chase is on and it is taking its toll on the sweating form of the Doctor. Pausing for a moment, he takes a refreshing drink from a fountain in the middle of one of Seville's squares. Jamie asks him if he is all right, to which the Time Lord replies, "Yes -- for the moment."

**Episode Six 1-3-85**

Chessene has met her grisly demise in the Hacienda's cellar, the Sontarans have been dispatched and both Shockeye and Dastari are no more. The Second Doctor and Jamie bid a hurried farewell to the Sixth incarnation and his companion. Once they have gone, Peri and the Doctor leave the Hacienda, with the latter announcing that from now on it is going to be a strict vegetarian diet for both of them!

*Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Patrick Troughton (the Doctor), Frazer Hines (Jamie), Jacqueline Pearce (Chessene), John Stratton (Shockeye), Laurence Payne (Dastari and Computer Voice), Clinton Greyn (Stike), Tim Raynham (Varl), James Saxon (Oscar Botcherby), Nicholas Fawcett (the Watcher), Ferand Monast (Scientist), Aimee Delamain (Dona Arana), Jay McGrath (Dead Androgum), Carmen Gomez (Anita).*

*Directed by Peter Moffatt, Written by Robert Holmes, Designed by Tony Burrough, Incidental Music by Peter Howell, Script Editor: Eric Saward, Produced by John Nathan-Turner.*

**Revelation Of The Daleks.**

## TIME LASH – (Serial 6Y)

## Four Episodes

**Episode One**

The Doctor and Peri have landed on the planet Karfel, where, unbeknown to them, the Borad's reign is proving cruel and intolerable. Mindful of possible dangers, particularly as he has been here before, the Doctor reminds his young companion not to go wandering off.

**Episode Two 8-3-85**

Tekker is in his element as all seems to be going his way. Dealing with the meddlesome Doctor is next on his list of priorities, and he has an unpleasant fate lined up for the Gallifreyan. Inch by inch, the Doctor is forced towards the Time Lash, and, despite a last-minute attempt to escape, is on the point of tumbling into the shimmering void.

**Episode Three**

Things are not going well for the Doctor, but for Peri the immediate situation is much more depressing – she is being menaced by the Borad's unpleasant pet, the Morlox, and, as she is tied to a post, there is not a lot she can do about it.

## part 2

managed to get into Tranquil Repose the hard way, little knowing what lies ahead of them. The Doctor finds a huge statue of himself, indicating that he has arrived at a point after his death, this being his memorial. As he ponders this thought, Peri notices the statue beginning to shudder. Her cries bring the Doctor back to reality just in time to see the huge edifice falling down on top of him.

**Episode Three**

Peri uses the friendly D.J.'s communications system to contact the Doctor. On hearing her voice, the Time Lord instructs her to return to the safety of the TARDIS, stressing that she is currently in great danger.

**Episode Four 29-3-85**

The horrific secret behind Necros' industry has been uncovered and dealt with. The Doctor has left Orcini to blow up Davros' laboratory and all therein. Peri is keen on having a holiday, and the Doctor says he knows just the place.

*Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Terry Molloy (Davros), Stephen Flynn (Grigory), Bridget Lynch-Blosse (Natasha), Clive Swift (Mr Jobel), Jenny Tomasin (Tasambeker), Eleanor Bron (Kara), Hugh Walters (Vogel), Alexei Sayle (D.J.), John Ogwen (Bostock), William Gaunt (Orcini), Alec Linstead (Stengos), John Scott Martin, Tony Starr, Cy Town, Toby Byrne (Daleks), Roy Skelton, Royce Mills (Dalek Voices), Trevor Cooper (Takis), Colin Spaull (Lilt), Ken Barker (Mutant).*

*Directed by Graeme Harper, Written by Eric Saward, Designed by Alan Spaulding, Incidental Music by Roger Limb, Script Editor: Eric Saward, Produced by John Nathan-Turner.*

# STORY 2

# NEW SEASON *REVIEW*

**It is often acknowledged that *Doctor Who* stands at the forefront of many developments in television technology. What was strange about *Mindwarp,* the Philip Martin script that was broadcast second in *The Trial of A Time Lord* saga, was that it seemed to present us with two extremes – on the one hand, some superb innovations, while on the other, much that was highly recognisable, not to say old-fashioned, *Doctor Who.***

These two extremes were very obvious in the first episode. Martin built up the atmosphere on Thoros-Beta with the precision of a writer who really knows how to build up the suspense and interest in a *Who* script. Thoros-Beta itself was turned into a garish, alien environment by the latest 'paint box' technology of the BBC – and to great effect. For the first time, we could genuinely have a world with pink seas, red suns and so on, without looking artificial. Then inside the studio, designer and director combined to use excellent lighting (often a feature of Ron Jones' productions) and unusual sets, to make this hidden world almost surreal. Especially effective were the strange, flickering, almost strobophobic lights that darted around some of the sets, and the functional, credible design given to Crozier's laboratory was impressive.

All round, the story was a visual tour-de-force. Jones is not a director who could be said to be earth-shatteringly original in his camera work. His direction is very straightforward and simple, utilising basic close-ups and long shots; not for him the elaborate trickery of Peter Grimwade or Graeme Harper. However, this works in his favour, in that the amount of detail and hard work that is evident in the costumes, sets and make-up of his production is given a real chance to be appreciated by the audience, as is the work done by the actors.

Lynda Bellingham pointed out that it can be frustrating for an actor to be working away, only to discover that the camera was occupied elsewhere at the time; in Ron Jones' work, most of the performances are captured whole, even for the small part actors. This can be either a drawback or a great advantage, depending on the quality of the acting.

## STAR CAST

If ever there was a star cast, this was it. Virtually everyone involved was an established show-business name. Heading the guest artists was the ebullient Brian Blessed. Martin's scripts always contain a lot of wry comedy and Blessed's character represented much of this element. Similarly excellent was Christopher Ryan as the world-weary Kiv and Nabil Shaban as the returning nasty, Sil. His contribution was only occasionally marred by a slight inaudibility, which caused some of the funnier lines to be lost.

Of the regulars, the departing Nicola Bryant stood out as superb, especially in her Mara-like final scene. On the rest of the acting front, Patrick Ryecart turned in a highly stereotyped 'ham' scientist portrayal of Crozier, while Alibe Parsons was clearly well cast as his equally phoney assistant. In his surprisingly small part, Gordon Warnecke gave a competent performance and Thomas Branch was marvellous as the brilliantly made-up Lukoser.

## TRADITIONAL FORMAT

As for the story itself, it fulfilled the traditional *Doctor Who* run-around format. Often exciting, except for a few less well-managed fight sequences, it only flagged in the second episode. At least there was some clarity in this script; we knew from an early stage exactly what Crozier and Kiv were up to, seeking to prolong life and experimenting with genetics. An old theme, it nevertheless gave sufficient backbone to the interaction of the characters. Too often of late, the plot has just been too confused or has been explained too late in the day.

The ending was among the best for a couple of years. Building to a genuine climax, there was a real sense of horror at both the callousness of the watching Time Lords and at the ignominious fates of Peri and Yrcanos, the 'used' assassin. It was a great cliffhanger, and left few expecting the resolution that was to follow in the next story. At last the trial had an immediate involvement, became a real threat to the Doctor and an indication that there is a very rotten apple somewhere in this judicial barrel . . .

This story was just what the series needs. It saw a return to basics; some of the acting was hammy, a few of the effects crude (like the Tipp-Ex-covered Terileptil) but the storyline was basically sound, easy to follow and fun. I would, however, have preferred the intervention of the court scenes to have come only at the beginning and end of each story. The breaking up of the main narrative with what often seemed to be waffly bits of irrelevant dialogue, appeared to occur just to give the Valeyard and Inquisitor something to contribute. We know by now that they're out to get the Doctor, re-iteration is unnecessary. Above all, though, we were given a fine set of episodes that built up perfectly for the final element of the saga – the showdown!

◆ **Richard Marson**

# GALLIFREY GUARDIAN

No 121 FEB 1987

## NEWS FROM THE BEEB

**There is still no definite confirmation of another season at present, although it has been widely rumoured that Colin Baker has signed up for a further run as the Doctor. BBC press officer Kevin O'Shea told Marvel, "There will be definite news at the end of November or early December, but the feeling seems to be very optimistic that there will be another run of *Doctor Who* next year."**

Back in the production office, producer John Nathan-Turner was unable to be any more specific, although he did point out that the latest rating, for Bonnie Langford's debut episode, stood at five point two million, a distinct improvement on the disappointing start to the season. As we were going to press mid-November, there was also no confirmation of either a new script-editor or a new production associate. June Collins left the series to have a baby, and Jenny Doe, whose name appeared on the credits of the last story, only came in to help out.

In spite of it being a quiet time as far as the actual production is concerned, the series has remained in the public eye. Colin Baker made an appearance on the *Saturday Superstore* at the end of November, whilst also having taken part in an American promotion for the BBC's 50th anniversary celebration alongside his ultimate bosses, the men who decide the programme's long-term future – Bill Cotton and Michael Grade.

Mail is continuing to flood into the production office, particularly with the recent and tragic death of Ian Marter (*Tribute* on page 11). John Nathan-Turner himself was very busy commuting between the office and the Theatre Royal, Brighton, where he was directing Colin Baker in his own tried, tested and highly successful version of the *Cinderella* panto. John also pointed out that completion of all the editing and effects required for the season was only just about to finish some three weeks before the final episode was due for broadcast.

## NAMES IN THE NEWS

There will definitely be a new series of **Peter Davison**'s *All Creatures Great and Small*, to begin filming in a couple of months for broadcast later this year. The show has been brought back by public demand and half the stories will be directed by *Doctor Who* veteran **Peter Moffatt**, who also directed the last *All Creatures* special.

Moffatt's wife **Joan Kemp-Welch**, recently directed **Lynda Bellingham** in a very well received run of Lynda's one woman show about St Catherine of Sienna. *The Daily Mail* praised Miss Bellingham, saying she was one of Britain's most underrated actresses.

Also on the receiving end of considerable press comment was **Tom Baker** following his controversial appearance as a sex-starved Catholic priest in the BBC2 drama *The Life and Loves of a She-Devil*. Baker told pressmen, who still found it hard to forget the actor's *Doctor Who* image, that he could sympathise with the character, as he had been both Catholic and a monk himself!

Another Doctor, **Jon Pertwee**, has been doing a lot of publicity for his recently returned *Worzel Gummidge* show. This included a spread in *TV Times* in which Jon took readers into his home to meet his wife and share in his cooking and interviews on the radio, which reminded listeners that part two of Jon's autobiography is due out soon. The volume will cover his years with the programme.

Former *Who* guest stars are also busy – **Honor Blackman** in panto as the White Witch, **Maurice "Lytton" Colbourne** is gearing up for a third series of *Howard's Way* and **Michael Cashman** from *Time-Flight* will be a new regular on the BBC's *EastEnders*.

Finally this month, **Katy Manning**'s ex-husband and father of her twins, **Dean Harris**, who also stars in *Howard's Way*, gave several 'exclusive' press interviews in which he told of his drugs and drink nightmare, which resulted in Katy taking the children and herself to Australia. Now recovered, he says they can be friends once more.

## RINGING IN THE NEW

1986 has been very much a mixed year for *Doctor Who* fans. . . On the good side we saw the return of the programme itself; on the bad, in a curtailed season. On the good, we had a new companion in the form of bubbly Bonnie Langford; on the bad we had to say goodbye to the ever-popular Nicola Bryant after two years as Peri. And after five years as script-editor and occasional writer, Eric Saward quit the show in a flurry of publicity.

We also saw departures of a sadly more permanent nature – first there was perhaps the best loved and most respected of all the *Doctor Who* script writers, Robert Holmes. And then, of course, there was the actor and author Ian Marter, who will be sorely missed by fans and colleagues alike.

1987 promises to bring more for all followers of the good Doctor – more merchandising, more programmes and of course, lots more from us, here at **Doctor Who Magazine.**

## DID YOU KNOW?

**The 1968 adventure *The Wheel In Space* was complicated for several reasons, not least the expensive and technical nature of its sets.**

However, the usual problems of recording any *Doctor Who* story were doubled in this instance as the serial had to be shot in three different studios, so that all the sets and props had to be transported from place to place for each weekly recording.

For the record, part one was recorded at Studio D, Lime Grove, parts two and four were recorded at Studio 3 in Television Centre, while the large Studio 1 was used for episode three. Finally, the last two parts were taped in Studio 1 at Riverside. To add confusion to it all, there was also a substantial amount of material filmed at Ealing Studios. Luckily, there were no slips in continuity!

## TV 50

Just time for a mention of last November's *TV50* festival, which celebrated BBCTV's fifty years with a gala selection of clips and archive repeats. *Doctor Who* was represented in a series of clips which included excerpts from Tom Baker's first title sequence, *The Daleks' Invasion of Earth, The Time Warrior, Revelation of the Daleks, The Twin Dilemma, Warriors of the Deep, Terror of the Zygons and Robot*. Further clips were taken from the tape of the 1977 *Whose Doctor Who* documentary and included *The Talons of Weng-Chiang*, and a black and white moment from *The Claws of Axos*.

The latter only existed in black and white when that documentary was made, but it now survives in colour. It stayed in black and white for the TV50 programme because it would have been a waste of both time and money to go through the vaults searching for individual episodes.

# OFF THE SHELF

***A regular look at the world of* Doctor Who *in print . . .***

The problem of writing book reviews is trying to find words to describe them without using the same superlatives and expressions every month. I don't often have to use 'disappointing in the extreme', but sadly it's a phrase which describes my opinion of *The Romans.* After the roaring success of *The Myth Makers* and *The Gunfighters,* Donald Cotton's first (and I suspect last) attempt at novelising someone else's script fails on just about every count.

The book is still of course very funny; Donald Cotton has a tremendous knack of taking the most ridiculous *and* most deadly situations (in this story, the two overlap a great deal) and making you laugh out loud – which can be very embarrassing, when you're sitting on a crowded tube train! But his idea of taking Dennis Spooner's original script and having the whole four episodes done as a series of letters to and from people fails. Perhaps it is because the characters he uses just don't lend themselves to letter writing. The main correspondent is the bumbling assassin Ascaris – and he is the only marginally believable writer of the lot. Somehow the idea of this rather put-upon legionary writing desperate letters home to Mum in an effort to live up to her high ideals almost works.

The other chief letter writer is Ian Chesterton, the Doctor's companion and Earth-based science teacher, writing rather unlikely explanatory letters of his whereabouts to the Headmaster of Coal Hill School. This absurd idea is taken too far and the joke wears off quickly, with entries in the Doctor's diary and various people around the Roman Emperor Nero, all saying their piece. In his novel *The Woman In White,* author Wilkie Collins told the story through the narration of different characters. Donald Cotton's pastiche of this idea falls apart very quickly.

Donald Cotton also commits one other cardinal sin – he quite drastically alters the original storyline. Gone is the friendship between Ian and fellow escapee slave Delos. Gone is the Alexis/Krystal-style bitching between Poppea, Nero's wife, and the new favourite, the slave Barbara. Above all, gone is the plot that Dennis Spooner so carefully constructed.

So much happens very quickly in *The Romans,* the book, that you are not really sure what each writer is focusing on. The time scale is confused and a lot of the changes devastate the story. The relationship between Ian and Delos becomes that of bitter enemies in the fight in the arena. Gone also are the Doctor and Vicki's thwarted attempts to leave Nero's side and accidentally cause the great fire.

The Romans: published – 16/4/87. £7.50

***Gary Russell***

DOCTOR WHO MAGAZINE™

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# Travelling Companions

The introduction of Leela to the TARDIS changed the whole concept of the companion and for a time, the show benefitted from the strengthening of the role of the Doctor's sidekick. By Richard Marson.

**In the history of the *Doctor Who* companions, Louise Jameson's Leela must surely stand out as one of the most original. Conceived by Philip Hinchcliffe and Robert Holmes in an attempt to give the companion figure a stronger, more positive character, it was made even more of a success by the casting of an actress who is one of the few *Who* girls to have worked extensively both before and since. Louise Jameson brought a great deal of fire and spirit to the part, and a breath of fresh air to the rather tired characterisation of the Doctor's sidekick.**

The concept of having a savage in the TARDIS, a young woman acting on instinct, hunting by smell and sound and slowly being introduced to the wonders and refinements of the universe was one which gave plenty of scope to the writers. It is sad to note how, towards the end of Leela's involvement in the show, this original Eliza Doolittle concept was dropped and stereotype took the place of originality.

Leela burst on to the scene in *The Face of Evil.* She was wild, untamed and fiercely loyal to that in which she believed, or to those she thought were her friends. This trait carried through her time travelling with the Doctor, as did her violence, an aspect of which both the Doctor and the actor playing him, Tom Baker, strongly disapproved.

At last, both press and public acknowledged, here was a companion that girls could identify with. Leela was always rash and scornful of personal danger but she was never a blunderer and she resisted at all costs the temptation to show physical or mental weakness. In *The Talons of Weng-Chiang* she was determined to resist the foul Magnus Greel's torture, but she did, understandably, scream at the sudden, unexpected first glance she received of 'bent face' as she called him.

There was a lot of fun in the character of Leela. Her lack of comprehension of the circumstances around her and her ability to do hilarious things in all seriousness was a source of enjoyment to *Doctor Who* viewers everywhere. Again in *The Talons of Weng-Chiang,* we are witness to an entertaining scene where Leela eats a joint of meat with her fingers, forcing the gentlemanly Professor Litefoot to do the same, rather than admit to his guest's *faux-pas.*

Similarly, her refusal to believe in the TARDIS as anything other than a figment of the Doctor's 'magic' provided several amusing conversations. The writers also took great delight in allying the high-tech K9 with Leela, both companions vying to put the Doctor down!

Leela's courage was stressed in *The Sunmakers* and *The Invasion of Time,* where she is able to re-invigorate and inspire rebel groups almost single-handed. Leela rarely took no for an answer, and in *The Robots of Death* she spends a lot of time being both assertive and initiating action. For a change, the *Doctor Who* girl was being allowed a higher degree of participation in the events of a story, which then served to give the Doctor's character an increased credibility.

Leela's ability to sense danger was also an excellent ploy in adding to suspense – the viewer knew that as soon as she sensed danger, danger would surely soon follow.

While Leela was appearing in the show, the programme was at its all-time peak of popularity, audiences comprising more adults than children. Leela, in her skimpy leather outfits became a talking point, in just the same way that the *Avengers* girls the decade before had. That she was allowed to have an identity – a strong one at that – as well as boasting daring costumes, gave her involvement an extra dimension; for Leela, those costumes were apparently practical.

Unfortunately, the situation didn't remain quite as departing producer Hinchcliffe had planned it. Robert Holmes was also leaving and although he still worked on the first four stories of the first Graham Williams season, he was also mindful that Tom Baker wasn't keen on this new independent and wayward companion, preferring the older style, or advocating something completely different.

Added to this, Louise Jameson never had any intention of staying longer than eighteen months to two years in the part. The declining and repetitious nature of the later scripts only re-inforced this decision. In both *Underworld* and *The Invasion of Time,* Leela was reduced to a shadow of her former self, a cardboard character sent by the writers through the motions, but given no real spark or motivation – especially in the ridiculous love plot dreamt up to ditch the character at the last moment of episode six.

Luckily, Louise Jameson got out before complete decline set in, so that memories of the excellence of the Leela characterisation tend to predominate over later lapses. In 1980, incoming producer John Nathan-Turner, aware of both the character's popularity and of still untapped potential in the part, mooted a return to the actress, who, sadly for us, turned it down because of other commitments.

Leela remains one of the truly outstanding *Doctor Who* companions, where an initial idea was carried through by writing and especially by acting into being something of real quality and value. ◆

# ◆CLASSIFIED◆

MC69

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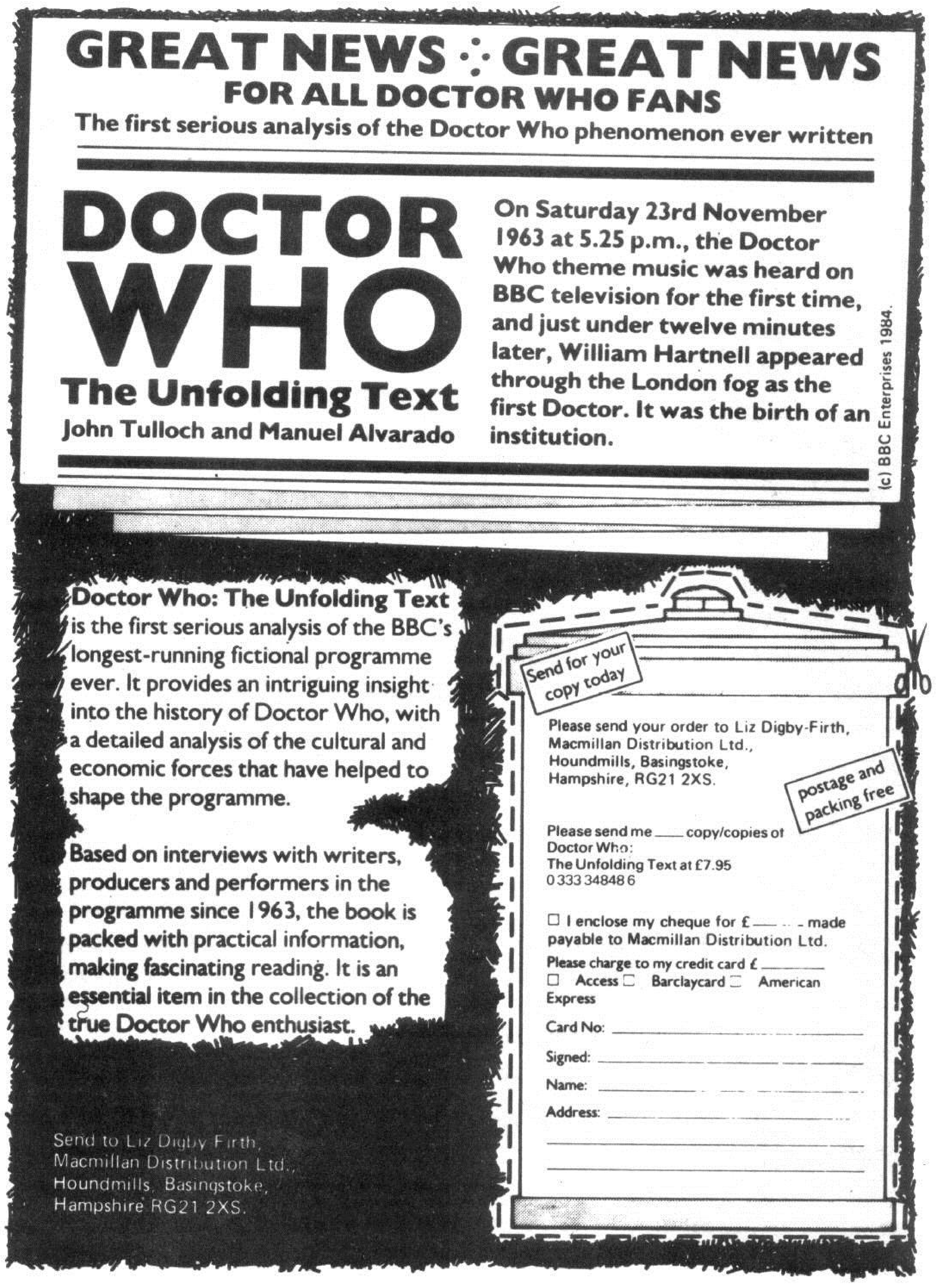

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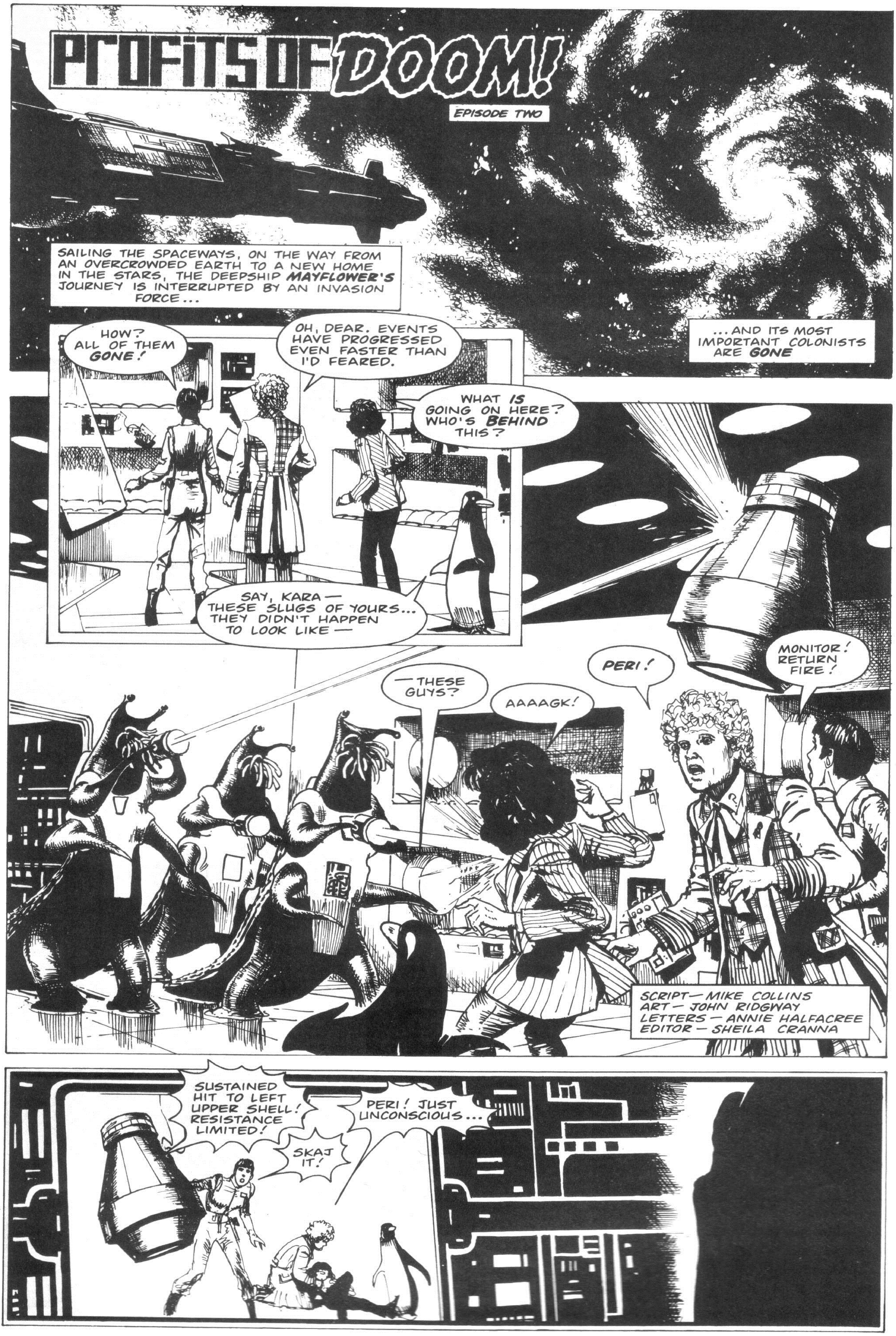
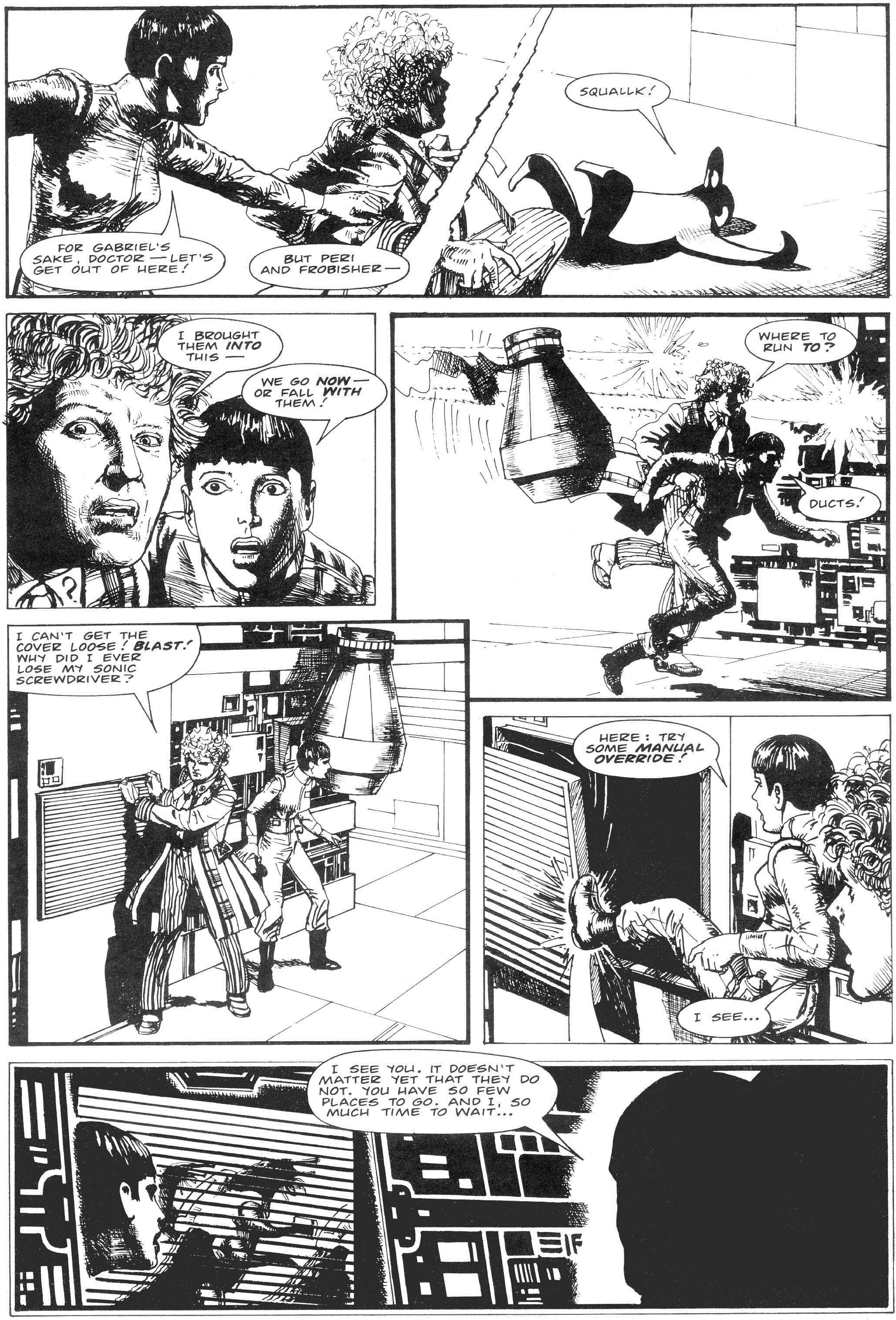
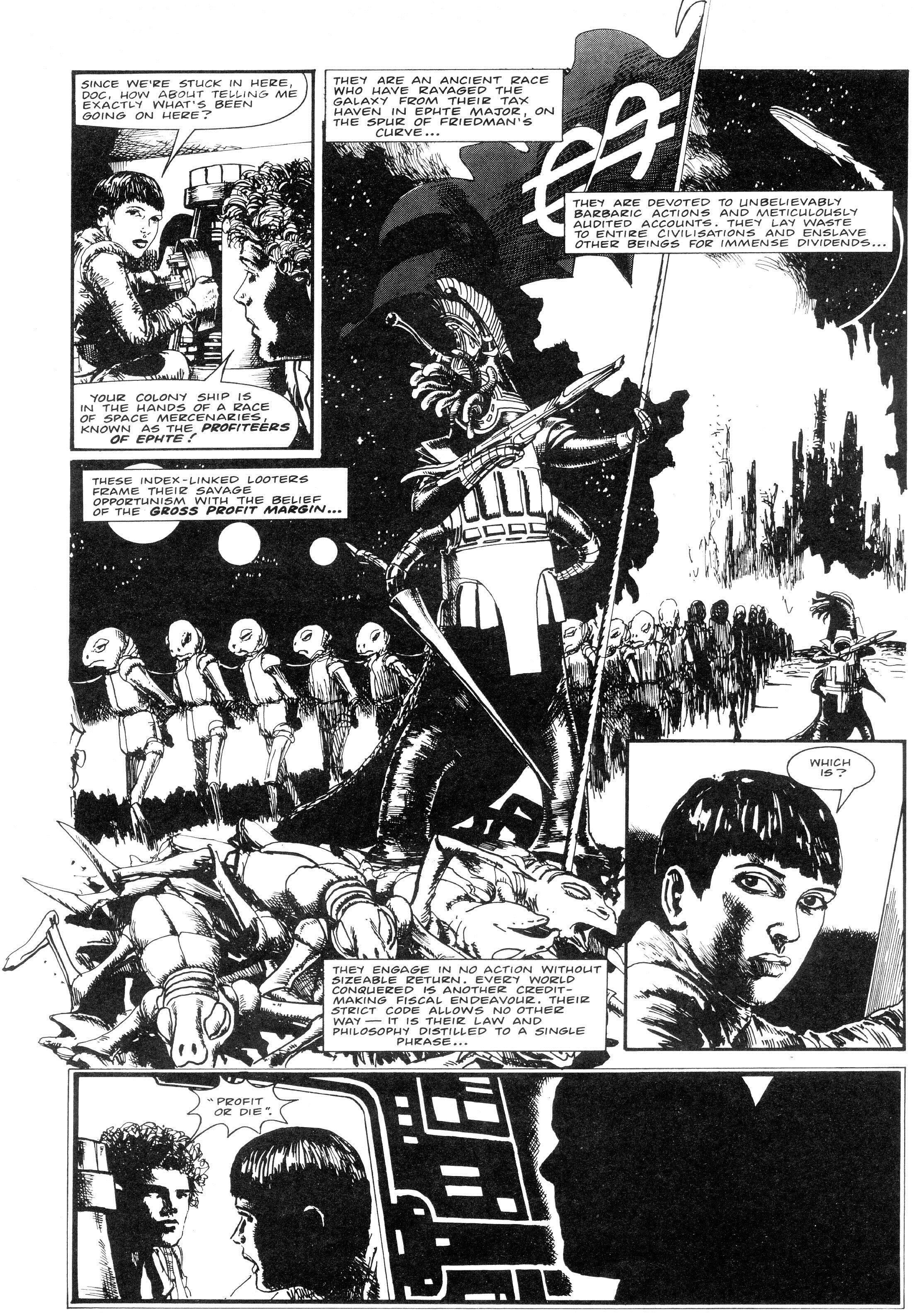
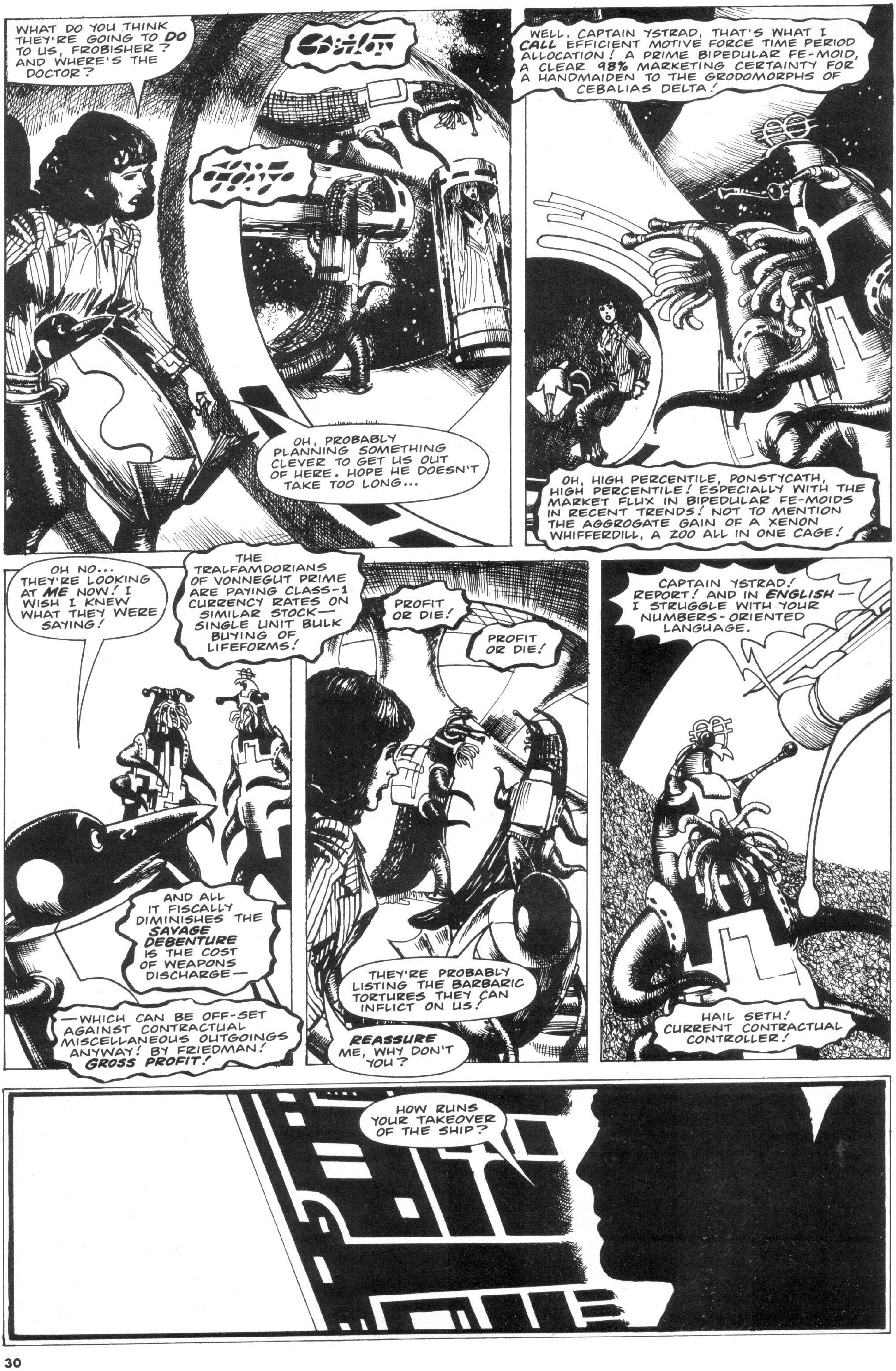
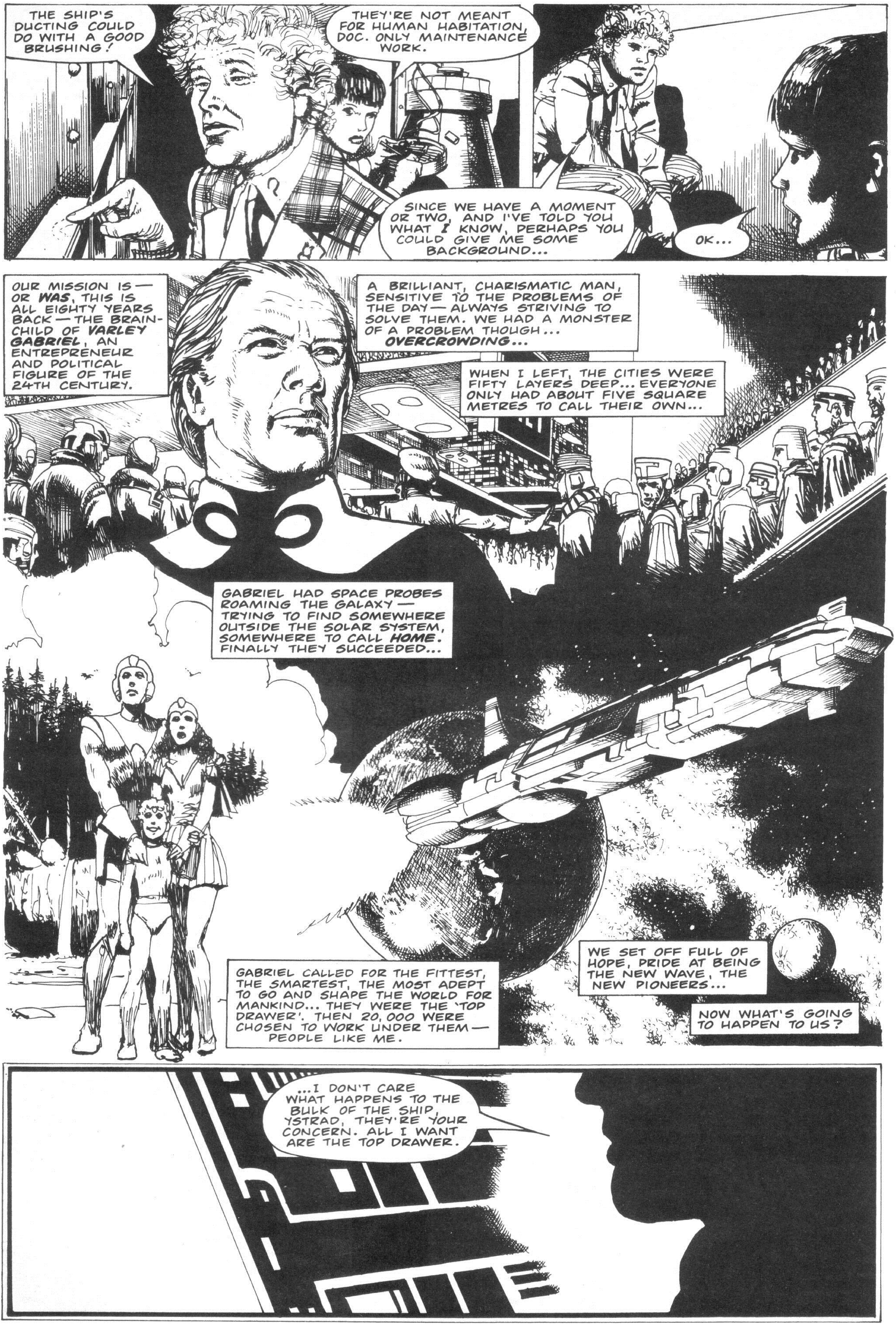
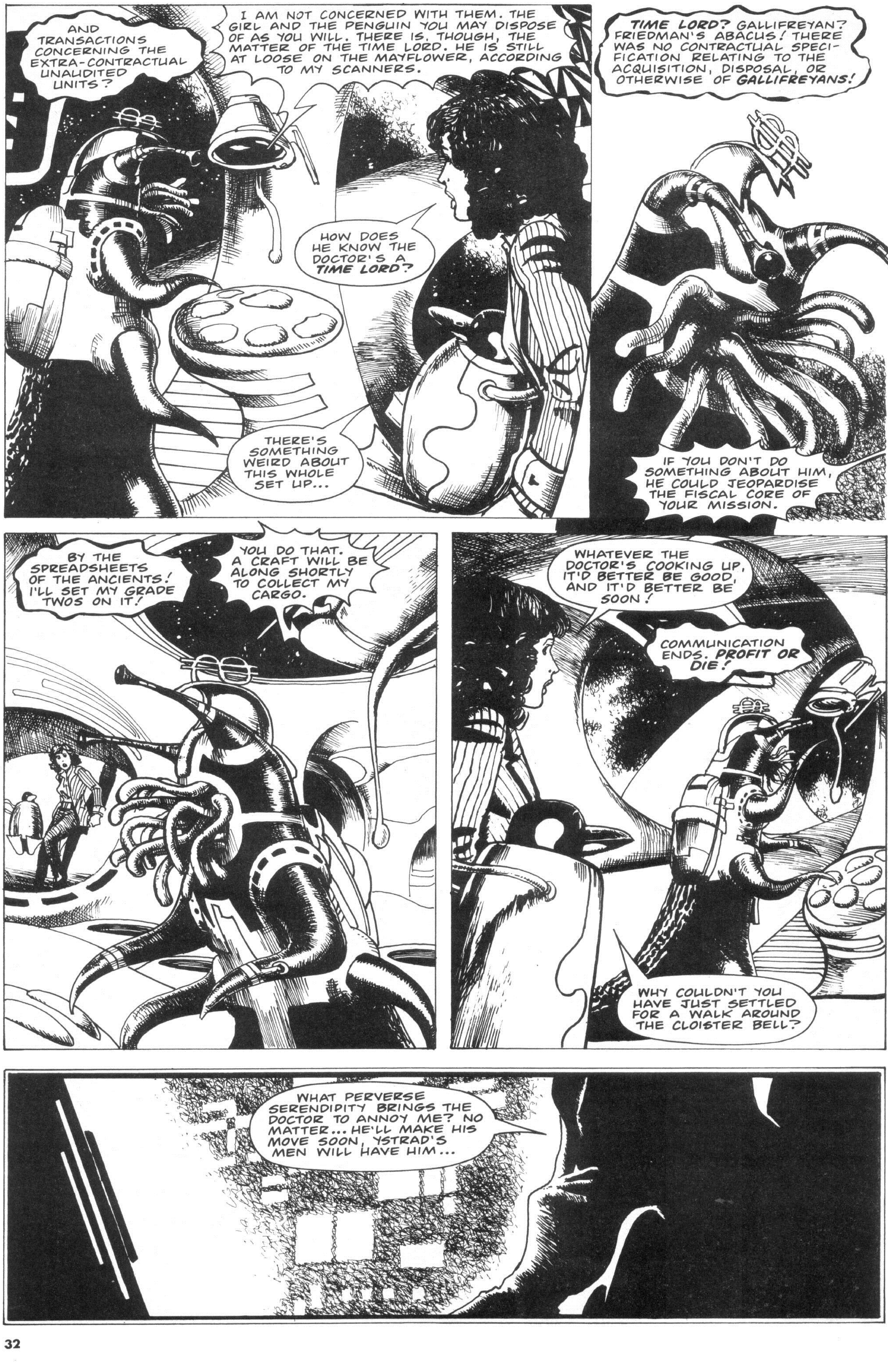

PROFITS OF DOOM!
EPISODE TWO
SAILING THE SPACEWAYS, ON THE WAY FROM AN OVERCROWDED EARTH TO A NEW HOME IN THE STARS, THE DEEPSHIP **MAYFLOWER'S** JOURNEY IS INTERRUPTED BY AN INVASION FORCE...
...AND ITS MOST IMPORTANT COLONISTS ARE **GONE**
HOW? ALL OF THEM **GONE**!
OH, DEAR. EVENTS HAVE PROGRESSED EVEN FASTER THAN I'D FEARED.
WHAT **IS** GOING ON HERE? WHO'S **BEHIND** THIS?
SAY, KARA — THESE SLUGS OF YOURS... THEY DIDN'T HAPPEN TO LOOK LIKE —
— THESE GUYS?
AAAAGK!
**PERI**!
MONITOR! RETURN FIRE!
SCRIPT — MIKE COLLINS
ART — JOHN RIDGWAY
LETTERS — ANNIE HALFACREE
EDITOR — SHEILA CRANNA
SUSTAINED HIT TO LEFT UPPER SHELL! RESISTANCE LIMITED!
SKAJ IT!
PERI! JUST UNCONSCIOUS...

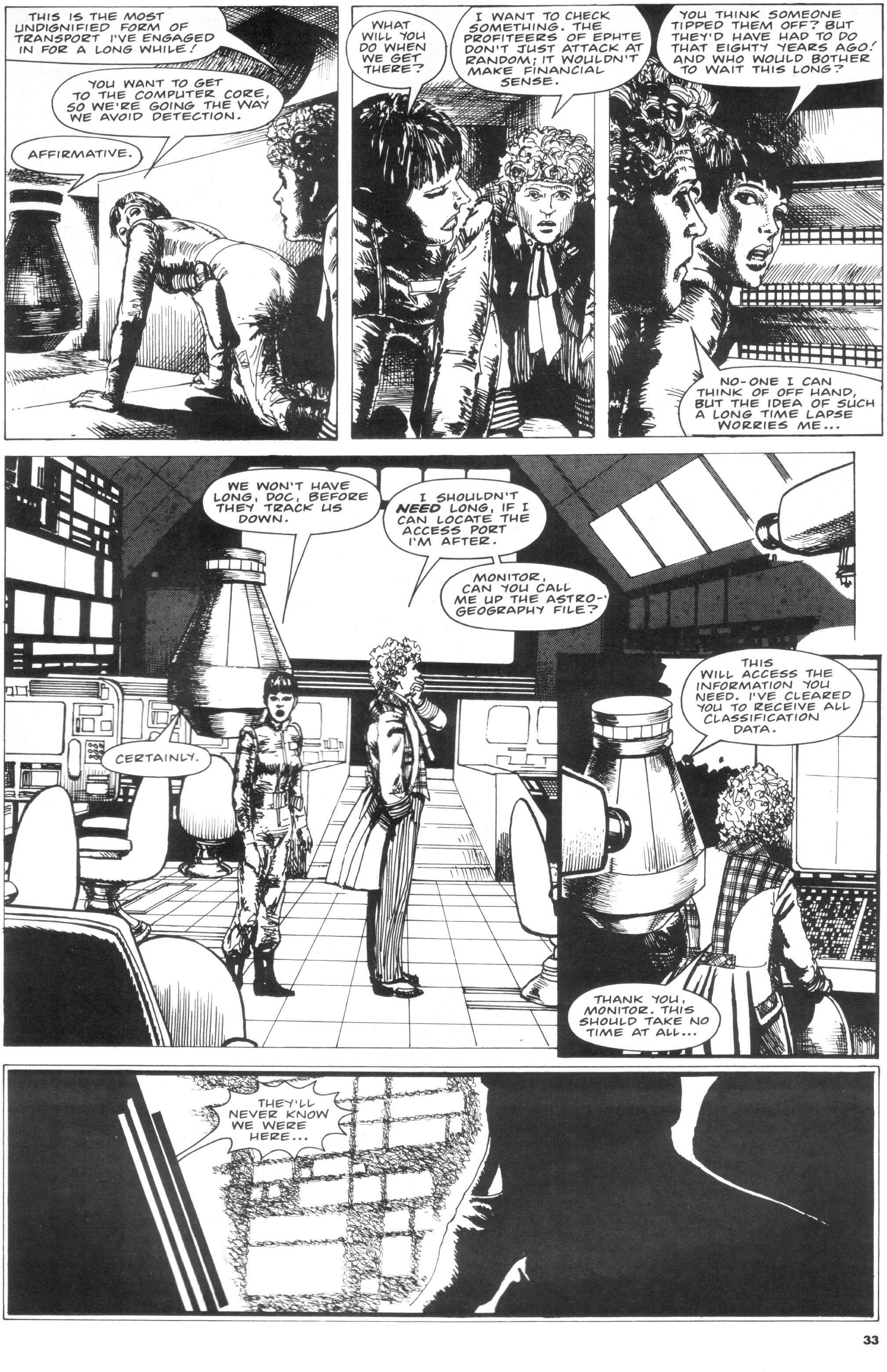

SQUALLK!
FOR GABRIEL'S SAKE, DOCTOR — LET'S GET OUT OF HERE!
BUT PERI AND FROBISHER —
I BROUGHT THEM INTO THIS —
WE GO NOW — OR FALL WITH THEM!
WHERE TO RUN TO?
DUCTS!
I CAN'T GET THE COVER LOOSE! BLAST! WHY DID I EVER LOSE MY SONIC SCREWDRIVER?
HERE: TRY SOME MANUAL OVERRIDE!
I SEE...
I SEE YOU. IT DOESN'T MATTER YET THAT THEY DO NOT. YOU HAVE SO FEW PLACES TO GO. AND I, SO MUCH TIME TO WAIT...

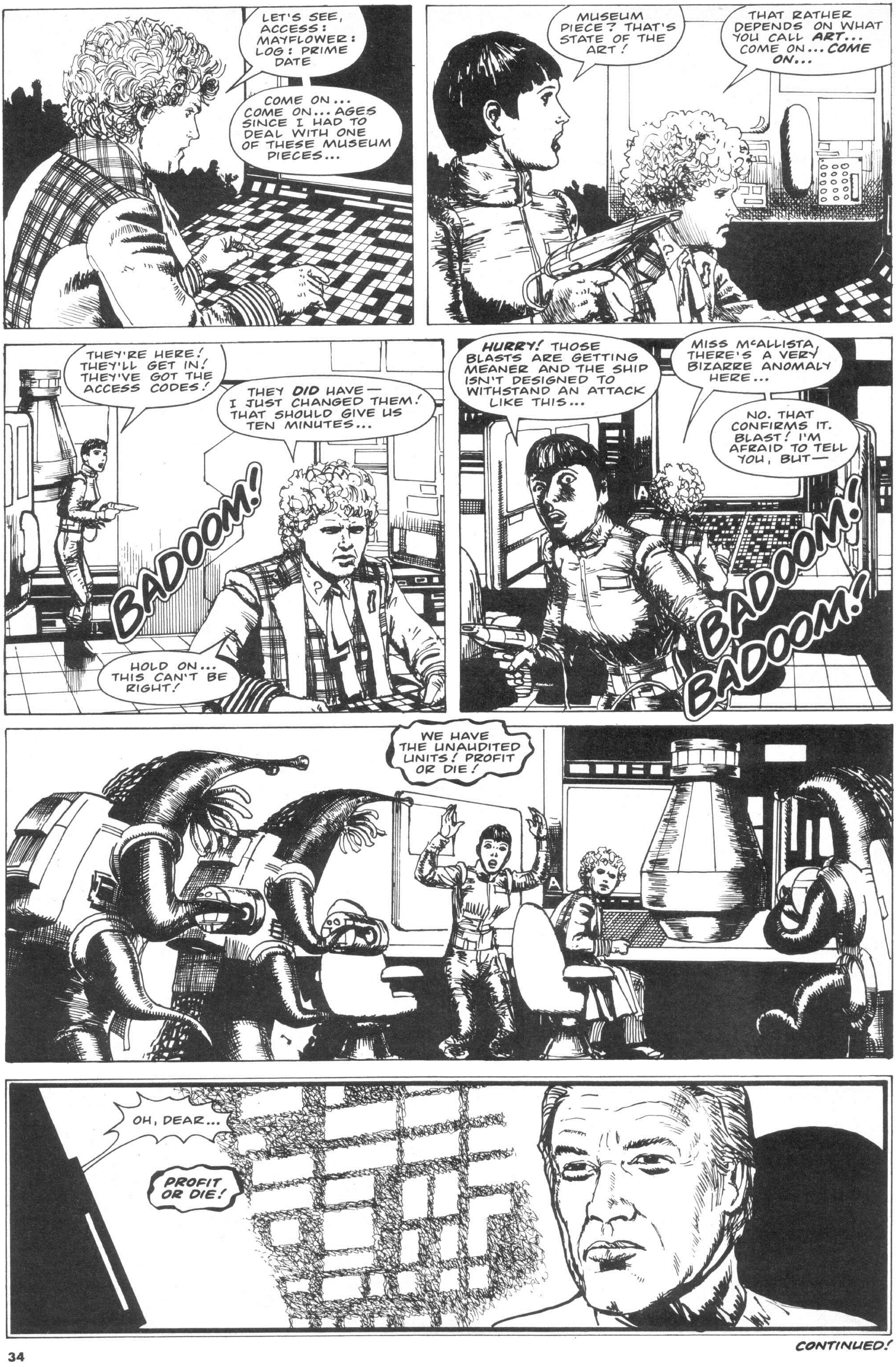

SINCE WE'RE STUCK IN HERE, DOC, HOW ABOUT TELLING ME EXACTLY WHAT'S BEEN GOING ON HERE?
YOUR COLONY SHIP IS IN THE HANDS OF A RACE OF SPACE MERCENARIES, KNOWN AS THE PROFITEERS OF EPHTE!
THEY ARE AN ANCIENT RACE WHO HAVE RAVAGED THE GALAXY FROM THEIR TAX HAVEN IN EPHTE MAJOR, ON THE SPUR OF FRIEDMAN'S CURVE...
THEY ARE DEVOTED TO UNBELIEVABLY BARBARIC ACTIONS AND METICULOUSLY AUDITED ACCOUNTS. THEY LAY WASTE TO ENTIRE CIVILISATIONS AND ENSLAVE OTHER BEINGS FOR IMMENSE DIVIDENDS...
THESE INDEX-LINKED LOOTERS FRAME THEIR SAVAGE OPPORTUNISM WITH THE BELIEF OF THE GROSS PROFIT MARGIN...
THEY ENGAGE IN NO ACTION WITHOUT SIZEABLE RETURN. EVERY WORLD CONQUERED IS ANOTHER CREDIT-MAKING FISCAL ENDEAVOUR. THEIR STRICT CODE ALLOWS NO OTHER WAY — IT IS THEIR LAW AND PHILOSOPHY DISTILLED TO A SINGLE PHRASE...
WHICH IS?
"PROFIT OR DIE".


WHAT DO YOU THINK THEY'RE GOING TO DO TO US, FROBISHER? AND WHERE'S THE DOCTOR?
OH, PROBABLY PLANNING SOMETHING CLEVER TO GET US OUT OF HERE. HOPE HE DOESN'T TAKE TOO LONG...
WELL, CAPTAIN YSTRAD, THAT'S WHAT I CALL EFFICIENT MOTIVE FORCE TIME PERIOD ALLOCATION! A PRIME BIPEDULAR FE-MOID, A CLEAR 98% MARKETING CERTAINTY FOR A HANDMAIDEN TO THE GRODOMORPHS OF CEBALIAS DELTA!
OH, HIGH PERCENTILE, PONSTYCATH, HIGH PERCENTILE! ESPECIALLY WITH THE MARKET FLUX IN BIPEDULAR FE-MOIDS IN RECENT TRENDS! NOT TO MENTION THE AGGROGATE GAIN OF A XENON WHIFFERDILL, A ZOO ALL IN ONE CAGE!
OH NO... THEY'RE LOOKING AT ME NOW! I WISH I KNEW WHAT THEY WERE SAYING!
THE TRALFAMDORIANS OF VONNEGUT PRIME ARE PAYING CLASS-1 CURRENCY RATES ON SIMILAR STOCK— SINGLE UNIT BULK BUYING OF LIFEFORMS!
AND ALL IT FISCALLY DIMINISHES THE SAVAGE DEBENTURE IS THE COST OF WEAPONS DISCHARGE—
—WHICH CAN BE OFF-SET AGAINST CONTRACTUAL MISCELLANEOUS OUTGOINGS ANYWAY! BY FRIEDMAN! GROSS PROFIT!
PROFIT OR DIE!
PROFIT OR DIE!
THEY'RE PROBABLY LISTING THE BARBARIC TORTURES THEY CAN INFLICT ON US!
REASSURE ME, WHY DON'T YOU?
CAPTAIN YSTRAD! REPORT! AND IN ENGLISH— I STRUGGLE WITH YOUR NUMBERS-ORIENTED LANGUAGE.
HAIL SETH! CURRENT CONTRACTUAL CONTROLLER!
HOW RUNS YOUR TAKEOVER OF THE SHIP?


THE SHIP'S DUCTING COULD DO WITH A GOOD BRUSHING!
THEY'RE NOT MEANT FOR HUMAN HABITATION, DOC. ONLY MAINTENANCE WORK.
SINCE WE HAVE A MOMENT OR TWO, AND I'VE TOLD YOU WHAT I KNOW, PERHAPS YOU COULD GIVE ME SOME BACKGROUND...
OK...
OUR MISSION IS— OR WAS, THIS IS ALL EIGHTY YEARS BACK— THE BRAIN-CHILD OF VARLEY GABRIEL, AN ENTREPRENEUR AND POLITICAL FIGURE OF THE 24TH CENTURY.
A BRILLIANT, CHARISMATIC MAN, SENSITIVE TO THE PROBLEMS OF THE DAY— ALWAYS STRIVING TO SOLVE THEM. WE HAD A MONSTER OF A PROBLEM THOUGH... OVERCROWDING...
WHEN I LEFT, THE CITIES WERE FIFTY LAYERS DEEP... EVERYONE ONLY HAD ABOUT FIVE SQUARE METRES TO CALL THEIR OWN...
GABRIEL HAD SPACE PROBES ROAMING THE GALAXY— TRYING TO FIND SOMEWHERE OUTSIDE THE SOLAR SYSTEM, SOMEWHERE TO CALL HOME. FINALLY THEY SUCCEEDED...
GABRIEL CALLED FOR THE FITTEST, THE SMARTEST, THE MOST ADEPT TO GO AND SHAPE THE WORLD FOR MANKIND... THEY WERE THE 'TOP DRAWER'. THEN 20,000 WERE CHOSEN TO WORK UNDER THEM— PEOPLE LIKE ME.
WE SET OFF FULL OF HOPE, PRIDE AT BEING THE NEW WAVE, THE NEW PIONEERS...
NOW WHAT'S GOING TO HAPPEN TO US?
...I DON'T CARE WHAT HAPPENS TO THE BULK OF THE SHIP, YSTRAD, THEY'RE YOUR CONCERN. ALL I WANT ARE THE TOP DRAWER.

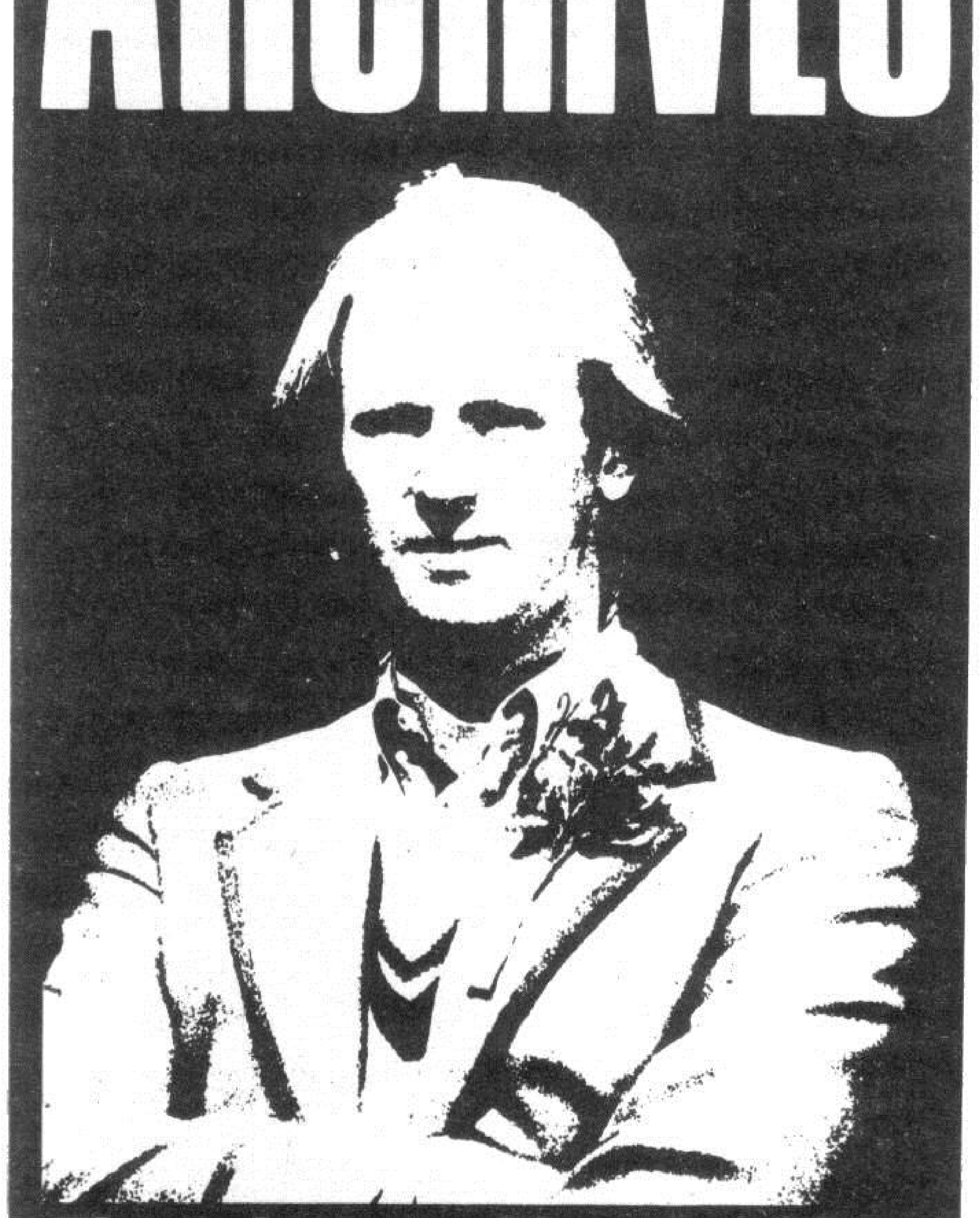

AND TRANSACTIONS CONCERNING THE EXTRA-CONTRACTUAL UNAUDITED UNITS?
I AM NOT CONCERNED WITH THEM. THE GIRL AND THE PENGUIN YOU MAY DISPOSE OF AS YOU WILL. THERE IS, THOUGH, THE MATTER OF THE TIME LORD. HE IS STILL AT LOOSE ON THE MAYFLOWER, ACCORDING TO MY SCANNERS.
HOW DOES HE KNOW THE DOCTOR'S A ***TIME LORD?***
THERE'S SOMETHING WEIRD ABOUT THIS WHOLE SET UP...
***TIME LORD?*** GALLIFREYAN? FRIEDMAN'S ABACUS! THERE WAS NO CONTRACTUAL SPECIFICATION RELATING TO THE ACQUISITION, DISPOSAL, OR OTHERWISE OF ***GALLIFREYANS!***
IF YOU DON'T DO SOMETHING ABOUT HIM, HE COULD JEOPARDISE THE FISCAL CORE OF YOUR MISSION.
BY THE SPREADSHEETS OF THE ANCIENTS! I'LL SET MY GRADE TWOS ON IT!
YOU DO THAT. A CRAFT WILL BE ALONG SHORTLY TO COLLECT MY CARGO.
WHATEVER THE DOCTOR'S COOKING UP, IT'D BETTER BE GOOD, AND IT'D BETTER BE SOON!
COMMUNICATION ENDS. ***PROFIT OR DIE!***
WHY COULDN'T YOU HAVE JUST SETTLED FOR A WALK AROUND THE CLOISTER BELL?
WHAT PERVERSE SERENDIPITY BRINGS THE DOCTOR TO ANNOY ME? NO MATTER... HE'LL MAKE HIS MOVE SOON. YSTRAD'S MEN WILL HAVE HIM...


THIS IS THE MOST UNDIGNIFIED FORM OF TRANSPORT I'VE ENGAGED IN FOR A LONG WHILE!
YOU WANT TO GET TO THE COMPUTER CORE, SO WE'RE GOING THE WAY WE AVOID DETECTION.
AFFIRMATIVE.
WHAT WILL YOU DO WHEN WE GET THERE?
I WANT TO CHECK SOMETHING. THE PROFITEERS OF EPHTE DON'T JUST ATTACK AT RANDOM; IT WOULDN'T MAKE FINANCIAL SENSE.
YOU THINK SOMEONE TIPPED THEM OFF? BUT THEY'D HAVE HAD TO DO THAT EIGHTY YEARS AGO! AND WHO WOULD BOTHER TO WAIT THIS LONG?
NO-ONE I CAN THINK OF OFF HAND, BUT THE IDEA OF SUCH A LONG TIME LAPSE WORRIES ME...
WE WON'T HAVE LONG, DOC, BEFORE THEY TRACK US DOWN.
I SHOULDN'T NEED LONG, IF I CAN LOCATE THE ACCESS PORT I'M AFTER.
MONITOR, CAN YOU CALL ME UP THE ASTRO-GEOGRAPHY FILE?
CERTAINLY.
THIS WILL ACCESS THE INFORMATION YOU NEED. I'VE CLEARED YOU TO RECEIVE ALL CLASSIFICATION DATA.
THANK YOU, MONITOR. THIS SHOULD TAKE NO TIME AT ALL...
THEY'LL NEVER KNOW WE WERE HERE...


LET'S SEE, ACCESS: MAYFLOWER: LOG: PRIME DATE
COME ON... COME ON... AGES SINCE I HAD TO DEAL WITH ONE OF THESE MUSEUM PIECES...
MUSEUM PIECE? THAT'S STATE OF THE ART!
THAT RATHER DEPENDS ON WHAT YOU CALL ART... COME ON... COME ON...
THEY'RE HERE! THEY'LL GET IN! THEY'VE GOT THE ACCESS CODES!
THEY DID HAVE— I JUST CHANGED THEM! THAT SHOULD GIVE US TEN MINUTES...
BADOOM!
HOLD ON... THIS CAN'T BE RIGHT!
HURRY! THOSE BLASTS ARE GETTING MEANER AND THE SHIP ISN'T DESIGNED TO WITHSTAND AN ATTACK LIKE THIS...
MISS McALLISTA, THERE'S A VERY BIZARRE ANOMALY HERE...
NO. THAT CONFIRMS IT. BLAST! I'M AFRAID TO TELL YOU, BUT—
BADOOM! BADOOM!
WE HAVE THE UNAUDITED UNITS! PROFIT OR DIE!
OH, DEAR...
PROFIT OR DIE!

CONTINUED!

# ARCHIVES



First shown: March 1983.

# Enlightenment

## EPISODE ONE

The TARDIS lighting is low, its power is being steadily drained away. In the console room, Tegan stands listlessly next to a bemused Doctor, Turlough's involvement in their chess game raising barely a flicker of interest from the young Australian. Then, the Doctor seems to hear a voice in his head saying, "Power". He guesses it to be a message and turns the depleted TARDIS power to the fullest level. Rushing from the console room into the corridor beyond, the Time Lord sees that it is the White Guardian who is trying to make contact. All he manages to convey, however, are the words "Power...at risk...extreme danger."

As the console begins to smoke alarmingly, the White Guardian gives the Doctor a new set of destination co-ordinates. At this, the Black Guardian appears and snarls that he not only controls the game, but also the Doctor's destiny – which will be his death. Both figures vanish, because, as the Doctor discovers on his return to the console room, Turlough has reduced the power surge, fearing it will destroy the ship. The Doctor sets the co-ordinates, but is unable to tell his fellow travellers where they are heading.

Within seconds, time override activates and with a series of sickening jolts, the TARDIS lands. Outside, all is dark; a faint creaking sound can be heard. Leaving Tegan to intercept any further messages from the White Guardian, the Doctor and Turlough step into what they soon recognise to be the hold of a sailing ship. They duck for cover as a blank-faced sailor appears.

The power drain in the TARDIS continues. Tegan fails to see a face peering searchingly down from the scanner. Meanwhile, the Doctor and Turlough have moved up into the ship. Back in the TARDIS, the White Guardian finally manages to break through saying, "Must not win...winner takes all." At this, the console finally blows and Tegan notices the face on the scanner for the first time. She has barely shouted, "Who are you?" before the face falls from view with a thud.

She goes into the hold to find the stranger and see if he is hurt; meanwhile, Turlough and the Doctor arrive in the sailing ship's mess room.

The Doctor tells Turlough they must behave as if they are joining the other, rather hostile-looking sailors on the journey. From a newspaper, the travellers realise this is the Edwardian era. Despite Turlough's protestations, the Doctor insists on staying. The room falls silent.

Down below, Tegan hears a sound and, frightened, hides. In the mess room, one of the men, Jackson, asks who the Doctor is, and on hearing his title, reacts with delight, as do the rest of his friends – the Doctor is a naval term for cook, and they are obviously in need of some good food on board this ship! Tegan is relieved when the blank-faced sailor emerges and leaves the hold, but as she turns she bumps into an officer – the first mate, Marriner. Accusing her of being a stowaway and declaring that she should be put in irons, he does not seem put out when she runs away.

Running into another officer, Tegan uses her torch to knock him out. Jackson and the others can't remember when they came on board – all they know is that their Captain is a generous man, who stands to win a packet if this ship comes first in the race. Tegan rushes up from the hold and runs straight into Marriner at the top of the stairs. He helps her up and leads her away. He asks her why she is frightened, as he wants to please her and will take her to her friends. He says he finds her fascinating.

An officer arrives in the mess room to fetch the Doctor, but not Turlough, who is left behind. The Doctor is shown into a lavish dining room, where an apologetic Tegan awaits him. She tells the Gallifreyan of the White Guardian's message. She also tells him about the strange first mate, Marriner, who arrives at this point, along with another officer and Captain Striker – who already knows his "stowaways" names!

Turlough remains with the now friendly sailors, while Tegan and the Doctor are given dinner with the Captain. The ship's motions, though, have made Tegan seasick. Marriner enters and announces the breaking out of the rum ration. As the Captain leaves, Marriner escorts Tegan to the wheel-house. The Doctor darts off in the opposite direction. The sailors leave for the grog ration, only Turlough and the teetotal Jackson remaining. The latter says he'll look after the boy aloft, and then drags him off. Turlough breaks free from the sailor, however, and bumps into the Doctor. They decide to find Tegan.

Marriner and Tegan arrive at the wheel-house, Tegan noting some incongruous wet suits hanging just outside. Turlough and the Doctor appear in time to hear Striker demand a look at his competitors. An electronic console is used to operate a scanner screen which reveals three ships floating in space. This isn't an Edwardian yacht, but a spaceship!

## EPISODE TWO

The travellers quickly recover from their astonishment. Tegan is now feeling space sick (!) so Marriner escorts her to a cabin. Striker announces that they are about to round the next planet in the course of the race. He also tells the Doctor that the time travellers are guests and may come and go as they please.

Down in the cabin, Marriner gives Tegan a drink to settle her stomach. Turlough has wandered off on his own, but just as he is about to ascend to the deck, an officer appears, barring his way because the crew are 'too busy for visitors'. Before he can ask, the officer tells Turlough where Tegan's cabin is. Marriner leaves the latter now comfortably sleeping.

On the screen, Striker shows the Doctor the approaching planet Venus and then one of the other competitors, ▶

◀ Cretus the Greek. The Doctor notices an anachronism in the Greek's image – a 17th century Spanish jewel. Down below, Turlough wakes Tegan, who now feels marvellous. Then she notices that the cabin's contents are a combination of things from her room on the TARDIS and her room back in Brisbane!

In the wheel-house, Striker says the race is a diversion, the crew are what he calls ephemerals. He reads the Doctor's mind and discovers his guest is a Time Lord. Striker declares he himself is an eternal. Below, the space-suited crew drink their grog ration and go up on deck. Tegan and Turlough appear, Tegan wondering why the crew accept all this without question. Turlough meets Jackson, who says everyone else is mad. Giving the boy the purloined key to the grog store, Jackson tells him to throw the stuff overboard, as the crew won't go aloft without it. He is then forced up on deck with the others.

The ship gets closer and closer to Venus. As it enters the gravitational pull of the planet, Tegan and Turlough arrive. The ship just makes it. Next round the course are Cretus the Greek and the *Buccaneer*. They are neck and neck – and then Cretus' ship explodes. The Doctor believes this to be sabotage and he sends his companions to the cabin, arranging to meet later.

Striker explains that sabotage is not against the rules of the race, though there are set limits. The Doctor decides that the eternals are parasites who depend on the minds of human beings for animation – the crew being abducted from the relevant Earth period. For a second, the Doctor manages to shield his mind before Striker senses his intention to go to Tegan's cabin. On his own, Turlough tries to summon the Black Guardian but is disturbed by the crew coming down from aloft.

Tegan tells Marriner to go away – she is disgusted that the ship exploded, killing innocent humans, whilst the eternals just transferred elsewhere. She slams the door in his bewildered face, as he pleads that she is unlike any other ephemeral he has ever met.

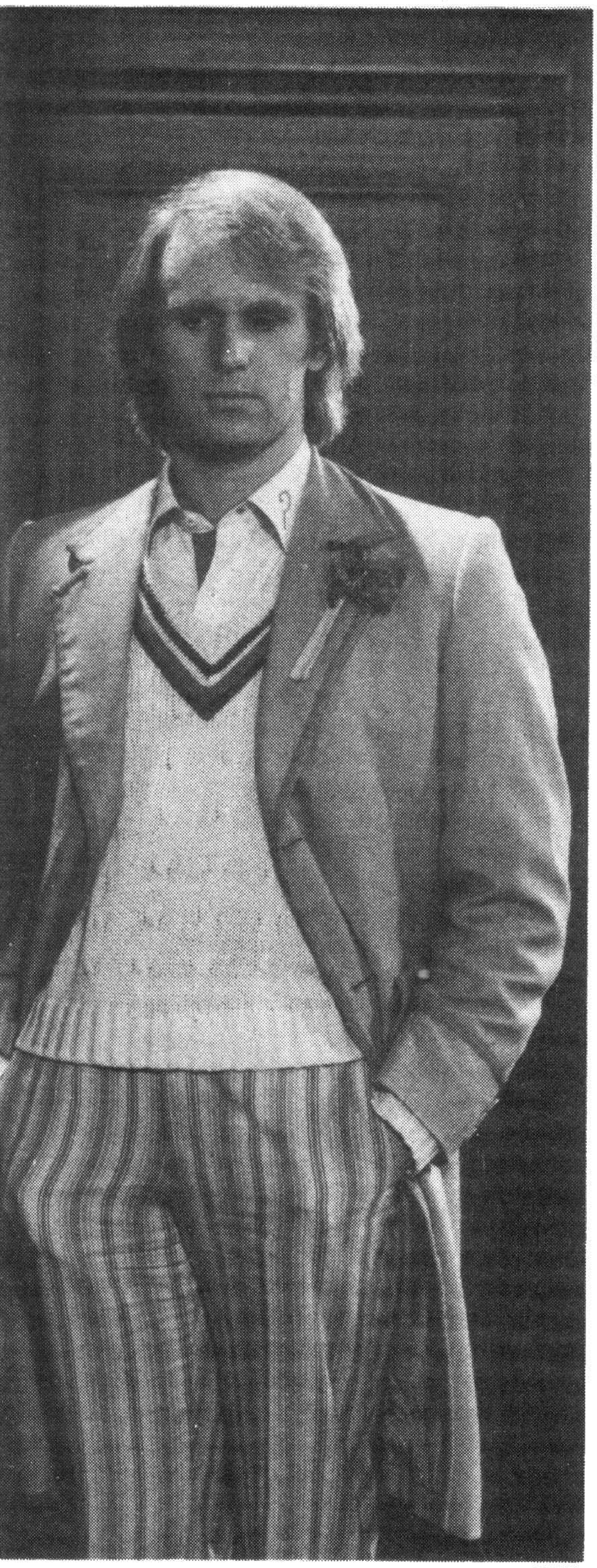
Turlough finally conjures up a sneering Black Guardian, who, throttling his one time servant, condemns him to everlasting life aboard this ship as punishment for failing to kill the Doctor. Tegan lets the Doctor into her cabin, and he tells her about the eternals. They need other minds, he explains, existing out of time and can see everything in your mind. He agrees to let the distraught Tegan return to the TARDIS. This is registered in the wheel-house by Striker and his first mate. Striker gives his first mate a telepathic instruction.

The Doctor and Tegan find Turlough slumped on the floor. He says he fell and begs to wait in the TARDIS with Tegan. But the ship has gone – and Tegan is led off to Mr Marriner by another officer. Marriner, bedecked in a space suit, asks her to put one on, as he has so much to show her.

In the wheel-house, Striker explains that the Doctor's fear and adrenalin gave his thoughts away and he tells Turlough he knows about Jackson and the key. He invites his guests to put on space suits, too. Up on deck, Marriner sees in Tegan's mind that she finds this beautiful. Turlough hears the Black Guardian reminding him of his doom – that he will live aboard this ship in perpetual torment. The distracted boy climbs onto the rail around the deck and shouts that he will never serve the Black Guardian again. As he is about to jump, the Doctor turns and shouts, "No!"

## EPISODE THREE

In spite of the Doctor's cry, Turlough jumps. A lifeline proves useless, and



Striker will not go back for a mere ephemeral. Luckily for Turlough, the *Buccaneer* puts its sails back and picks the boy up. The Doctor goes to see Striker. On board the *Buccaneer*, Turlough is dragged into an ornate wheel-house and thrown at the feet of the glamorous Wrack, decked out as a lady pirate. She gives her first mate, Mansell, a jewelled sword for Captain Davey and he says, "May it have the same impact as the present for the Greek." Wrack also gives him some invitations for Striker, which she hopes he will not refuse, with live bait in the form of Turlough, now wriggling on the hook.

Marriner tells Tegan he has never experienced a mind such as hers – full of niches and life. She makes a determined effort to kill her thoughts. In the wheel-house, Striker says Turlough has made his choice. Marriner enters with Wrack's invitations, which they at first decline. Then the Doctor says he'd like to fetch Turlough. Tegan decides to accompany him, and this decides Marriner, too – he will escort her. Over on the *Buccaneer*, Turlough is chained to a post. Wrack taunts him, saying his is a devious mind. Turlough tells her that he thinks she is going to win the race and he wants to learn the secret of her power to read minds.

The Doctor impatiently awaits Tegan, who emerges from her cabin in a stunning Edwardian ball gown. With the ship rocking anew, Marriner leads the way to the wheel-house – the rocking is being caused by an asteroid storm.

Leaving Mansell at the wheel of her ship, Wrack takes Turlough to show him how she plans to win the race. She takes him down to a sealed-off grid room, leaving him outside. Davey's ship passes the *Buccaneer*. From within the grid room, Turlough hears Wrack talking to what is unmistakably the Black Guardian. Suddenly, Davey's ship explodes. Wrack comes out of the grid room, locking it behind her. In Striker's wheel-house, the Doctor is perturbed – anyone who challenges the *Buccaneer* seems to be destroyed. The launch is now ready for the journey to Wrack's ship.

Here, an exotic party is in progress. Mansell tells Turlough that his friends are on their way, but when they appear, the boy has vanished. The party take glasses of champagne. Turlough makes his way down to the grid room, noting the vacuum shield 'on-off' switch outside the door. Meanwhile, Wrack leads the 'intriguing' Tegan away. Marriner tells the Doctor he can no longer sense Turlough's mind clearly.

The latter has now entered the grid room, noting a vacuum-controlled opening in the floor and a kind of eye positioned in the roof above. Marriner can now see Turlough – he tells the Doctor that his friend is down as far as you can go. He is also in danger from the vacuum – so the Doctor rushes off. A pirate has locked Turlough in and turned the vacuum shield off. As the Doctor runs through the ship, Turlough is sucked nearer to the floor opening. His appeal to the Black Guardian results only in the latter appearing to gloat at his victim's imminent demise.

Wrack takes Tegan to the wheel-house, and freezes her in time. Turlough, beside himself with fear, is rescued at the last moment by the Doctor, who looks at his companion suspiciously for the first time. He sees the eye above and identifies it as a massive amplifier for the power which Wrack creates and uses to destroy. But she needs something to act as focus for this power. The Doctor says this needn't be large and then he and Turlough remember Cretus' 'out of period' clasp and Davey's jewelled sword. In the wheel-house, Wrack puts a small ruby in Tegan's tiara. The Doctor says he must stay – Turlough offers to take his place but the Doctor is doubtful. As they leave, they are apprehended by Mansell. Up in the wheel-house, Wrack laughs at the Doctor – all that awaits is his ultimate destruction!

## EPISODE FOUR

Wrack releases Tegan and leads her off, saying she'd like to meet the Doctor. As they return, she tells Tegan that Marriner is longing for her company. The latter approaches the young Australian, saying he missed her, is empty without her and telling her that she gives him being. Tegan asks if he's in love with her, but he does not understand the term, simply saying that he wants existence.

Mansell brings Turlough and the Doctor before Wrack. Turlough explains he followed the Doctor who is a spy, and suggests the Time Lord be sent back to Striker. Marriner and Tegan arrive and, together with the Doctor, are put on a launch by Mansell. The Doctor tells Tegan he believes Turlough is trying to prove himself.

Wrack offers Turlough a drink and agrees with the boy that the prize she aims to win – Enlightenment – is a rich one. When she has it, everything from beginning to end will be hers. She will be able to create or destroy at will and she will never be bored again. Taking Turlough to a porthole, she shows him her latest toy – the plank!

Over on Striker's ship, Tegan goes to change, as does Marriner. The Doctor says he's going to the wheel-house. Tegan throws the tiara on her bed. On Wrack's ship, the new game is proceeding apace – as eternals are pushed off the plank, they vanish – and transfer. Wrack tells Turlough they should now go down to the deck, as they are waiting for him. In spite of his protestations, she says she can read his mind well – he wants all the prize, and greed shines through his murky thoughts. As his only hope, Turlough mentions that he, too, serves the voice which he heard Wrack speaking to in the grid room. The race is now nearly over – the shimmering, palatial structure that is Enlightenment is now in sight.

The *Buccaneer* is gaining speed. Wrack tells Turlough to come with her. As Wrack's ship moves level with Striker's but does not pass, the Doctor realises she has moved in for the kill! ▶

◀ He must find her source of focus. Turlough and Wrack enter the grid room. She steps onto the grid and is absorbed in a tunnel of black light.

At this moment, Tegan remembers the jewel in her tiara – and at once she, the Doctor and Marriner rush out of the wheel-house. Marriner now realises why Wrack took Tegan off during the party. Wrack's mind is now the focus and the Black Guardian is speaking through her mouth.

On the cabin bed, the jewel in the tiara begins to glow. The Doctor bursts in with an axe and crushes the jewel, but in the tunnel of light, Wrack's face simply splits into a multiple image, continuing to chant "focus". The shattered jewel is still glowing. The Doctor, Marriner and Tegan hurriedly pick up all the pieces and the Doctor dashes up to the deck, throwing them over the side. They explode in space.

Wrack returns to normal, furious to discover Striker's ship still in existence. The space winds are dying – but her sails can catch the slightest breeze so victory is still in sight. Striker can do nothing, but the Doctor suggests using the TARDIS, which is returned to him. He materialises it outside the grid room and enters, telling Wrack that the power she's tapping will control her. She orders Turlough and Mansell to throw him into space. The boy advances.

On Striker's scanner, two bodies emerge into space. Wrack has won. Marriner detects the sparkle has gone from Tegan's grief-filled mind. But he cannot understand grief. Striker says they must now go over to Wrack and pay tribute. On the *Buccaneer*, however, the ship's crew vanish into thin air. In the main chamber, the Black and White Guardians appear together, placing the Enlightenment prize in the middle of the table and sitting at opposite ends. The Black Guardian says that eternals have no knowledge of good or evil – Enlightenment will give them power, chaos will come again and the Universe will dissolve.

The Doctor enters with Turlough. It was Wrack and Mansell who 'fell' overboard. The Doctor brought the ship in. He refuses Enlightenment though, claiming not to be ready for it. The White Guardian exiles the remaining eternals back to their echoing void. The Black Guardian now offers the sparkling prize to Turlough in exchange for the Doctor's life, but the boy hurls the prize at his one-time mentor. The Black Guardian disappears in an agony of flames.

Tegan is sceptical at Turlough's decision, but the Doctor tells her she has missed the point – Enlightenment was not the prize, but the choice. Before vanishing, the White Guardian warns that the Black Guardian will be waiting for the third encounter. His contract with the powers of darkness over, Turlough begs to be taken back to his home planet. The Doctor happily agrees.

◆

ENLIGHTENMENT starred **Peter Davison** as the Doctor, **Janet Fielding** as Tegan, **Mark Strickson** as Turlough, **Keith Barron** as Striker, **Lynda Baron** as Wrack, **Leee John** as Mansell and **Christopher Brown** as Marriner.

# fact file

## THE ORIGINS

*Enlightenment* was one of the most successful stories of the Twentieth Season. It was also one of the most difficult to transfer from script to screen. The writer, Barbara Clegg, was a newcomer both to *Doctor Who* and to mainstream drama television. As a result, script-editor Eric Saward had a major personal input into the script, including the insertion of the whole Black and White Guardian plot. He also changed the title from *The Enlighteners* to *Enlightenment.*

Script re-writes came quite late in the day, in fact so much so that actor Tony Caunter, who had originally been contracted for just two episodes, was told just before filming started that his character was now to appear in three episodes. Later on, Barbara Clegg novelised her own script for Target books, which gave her the opportunity to go into a bit more depth about her complex creations, the eternals.

The director chosen for this project was the prolific Fiona Cumming, and she started on pre-production just after finishing her other Season Twenty contribution, *Snakedance*. One of the first jobs was the casting and Cumming quickly contracted two excellent actors to appear in the series, namely Peter Sallis as Striker and David Rhule as Mansell.

## THE FILMING

The cast assembled, the next stage was the pre-filming at the BBC's Ealing studios, used for all the exterior shots of the boat and Turlough floating through space towards the other ship. It was about then that rumblings of discontent from within the BBC threatened production across the board at the Corporation's major studios. There had already been problems with *Terminus*, which required a re-mount to complete, and with the outbreak of industrial action, the future of *Enlightenment* and the two stories slated to follow was thrown into doubt.

What eventually happened was that *Enlightenment*, due to have gone into the studio in November/December 1983, was shifted after the resolution of the strike to occupy the studio slots originally reserved for the now postponed last story, Eric Saward's Dalek adventure.

*The King's Demons* was actually recorded before *Enlightenment*, which ended up completing in late January 1984, leaving just a matter of five weeks for all the dubbing and editing needed before the show could be broadcast.

In the process of all this rescheduling, however, *Enlightenment* lost both Peter Sallis and David Rhule, who were committed to other productions in the New Year and so couldn't make the revised recording schedule. Fortunately, although they had already rehearsed, neither actor featured on the Ealing pre-filming, and Fiona Cumming quickly found two replacements, popular *Duty Free* actor Keith Barron and pop singer Leee John, who Cumming felt would add an extravagance to the part of Mansell. Also in the cast was then production secretary Sarah Lee's actress mother, Lynda Baron, best known for her part in the Ronnie Barker sitcom *Open All Hours*.

## THE EFFECTS

Visual effects were an important part of this story. The designer who provided them was Mike Kelt, who recently created the effects on *The Mysterious Planet*. He was appalled by the condition of the TARDIS console and asked producer John Nathan-Turner if he could design another. Due to cost, this was not permitted, but Nathan-Turner did say that he'd like a new one to be constructed for the forthcoming *Five Doctors* special.

Kelt was also responsible for the impressive array of floating space ships, which were largely operated by rods, and for the basic, glittering structure of Enlightenment itself.

CSO was used to great effect in this story, particularly in providing such effects as the shimmering jewel in Tegan's tiara and in the shots of the focusing eye in Wrack's pressure chamber. To re-create aspects of Tegan's imagination and memory, continuity was important, and included in the props used was a BBC photo of actress Dolore Whitman, who two years before had played Tegan's Aunt Vanessa in her opening story, *Logopolis*.

Designer Colin Green researched his interior sets very carefully to make them suit the relevant period, whilst carefully allowing for areas in which modern technology, such as the ship scanner, could be housed.

In fact, the story was something of a designer's paradise, using the talents of costume designer Dinah Collin (famous for her work on *Earthshock*) to great effect. Collin came up with a set of superb old/new space suits, as well as going to town on the colourful pirate costumes and Janet Fielding's lavish attire for Wrack's ball.

Consequently, although this story looked as if it might have been one of the cheaper ones of the season, it was in fact quite costly.

Lynda Baron remembers the story well: "I looked at several books and it amazed me how gruesome these pirate ladies were. That was as far as I took it – I mean, exactly how do you research an eternal? I did like the fact that I couldn't be killed – it means I can come back!

"I remember it all as great fun, especially Leee John, who was hysterical. I also remember during recording going into the BBC bar in full outrageous costume, and no-one batting an eye lid, which was a mite surprising!"

*Enlightenment* rounded up the saga of the Black and White Guardians, as well as completing the introduction of Mark Strickson's Turlough. It was provided with an excellent score by Malcolm Clarke, and was a major success in an otherwise disappointing season.

◇**Richard Marson.**

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